

THE
R. KANN
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— — — — —
OBJETS D'ART

VOL. I

MIDDLE AGE AND RENAISSANCE



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THE
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Brass
Silver
Aluminum

Vol. II

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Furniture
Textiles
Jewelry
Glass
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Aluminum
Porcelain
Ceramics
Lithography
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Drawing
Architecture
Sculpture
Furniture
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OBJETS D'ART

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MANUSCRIPTS
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PARIS

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1907

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FAIENCES

1 — MEDALLION, in enamelled earthenware, by Andrea della Robbia (1435-1528).
Florence.

It represents, in high relief, the head of a young man, standing out in white on a blue ground, bordered with foliage and fir-cones.

Diameter, 24 inches.

- 2 — LARGE MEDALLION, in enamelled earthenware, by Andrea della Robbia (1435-1528).
Florence.

It represents the Virgin in adoration before the Infant Jesus, in the background St. John the Baptist and two cherubins.

On the frame, eight heads of little angels, a border of fruits and flowers. Blue ground, the personages in white enamel, the remainder of the piece is polychrome.

Diameter, 40 inches.













3



4



3 — DEEP PLATE, in Deruta faience. Beginning of the 16th. century.

The decoration, in the centre, consists of an escutcheon containing the arms of the Colonna family. The escutcheon is surrounded by branches of foliage which spread over the edge, the whole executed in blue and in light yellow with a metallic lustre.

Diameter, 15 3/4 inches.

4 — DEEP PLATE in Deruta faience. Beginning of the 16th. century.

The background represents the half length figure of a woman seen in profile, holding in her left hand a branch with flowers upon it. On the other side is a streamer bearing an inscription. On the rim is a wreath of foliage. The decoration is executed in blue and in light yellow with a metallic lustre.

Diameter, 15 3/4 inches.

5 — PLATE in Deruta faïence. Beginning of the 16th. century.

At the back, the bust of a warrior in profile, helmeted and armed in antique fashion. On the edge are compartments containing alternately foliage and imbrications, the whole executed in blue and in light yellow with a metallic lustre.

Diameter, 15 inches.

6 — DEEP PLATE in Deruta faïence. Beginning of the 16th. century.

Decoration in blue and in light yellow with a metallic lustre. In the background the bust of a young man seen in profile in the costume of the time. The edge is decorated with squares.

Diameter, 14 3/4 inches.



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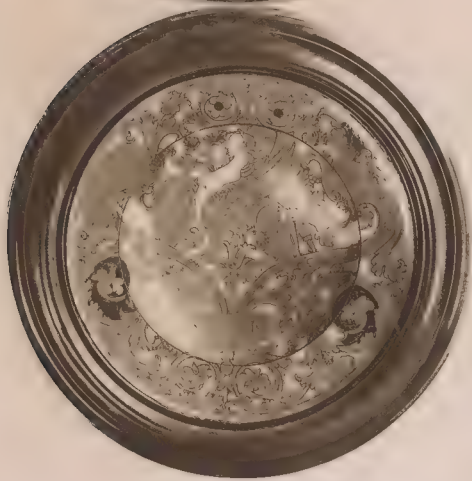
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8



7 — DEEP PLATE in Deruta faience. Beginning of the 16th. century.

Decorated in the centre with the arms of the Orsini family. The escutcheon is placed between two cornucopiæ full of fruits and from which escape bunches of flowers, covering the rest of the plate. The whole is executed in blue and in light yellow with metallic lustre set off with ruby red.

Diameter, 16 1/4 inches.

8 — DEEP PLATE in Deruta faience. Beginning of the 16th. century.

The decoration in the centre is executed in blue and in light yellow with a metallic lustre, set off with ruby red. In the centre is a winged siren placed on wreaths of flowers, terminating in dolphins. On the remainder of the plate foliage and volutes with the device : *S. P. Q. R.*

Diameter, 15 3/4 inches.

9 — DEEP PLATE in Deruta faïence. 16th. century.

Decoration in blue and light yellow with a metallic lustre. In the centre a woman whom a young gallant is trying to embrace; these two personages wear the costume of the epoch. The edge is ornamented with compartments in which alternate foliage and imbrications.

Diameter, 15 3/4 inches.

10 — PLATE in Urbino faïence, by Xanto. Middle of the 16th. century.

Polychromic decoration in the centre representing the death of the children of Niobe, pierced by the arrows of Apollo and Diana, in présence of Niobe and Amphion, her husband. In the background, a landscape with a fortified castle. On the rims, an escutcheon, quartered azure in the first and fourth, with two tours argent, placed en fesse and in the second and third six pieces fessed gules and argent. On the reverse the device.

Diameter, 18 1/4 inches.



1. The first part of the paper is devoted to a general
discussion of the problem of the existence of solutions
of the system of equations (1) and (2) under the
assumption that the functions f and g are continuous
and satisfy certain conditions.

2. In the second part of the paper we consider the
case when the functions f and g are not continuous
but satisfy certain conditions. In this case the
existence of solutions of the system of equations (1) and (2)
is proved under certain conditions.









11
12
13



11 — PLATE in faïence of Castel Durante. Middle of the 16th. century.

In the centre, under a clump of trees, near a spring, Angelica and Medor, after Mark Antony Raimondi. Angelica, half nude, is lying down, her head on the knees of Medor who caresses her. A landscape in the background. Polychromic decorations.

Diameter, 9 3/4 inches.

12 — SMALL DEEP PLATE, in Deruta faïence. 16th. century.

On the bottom is seen the head of a warrior helmeted and armed, in antique style, seen in profile. Before him a streamer, bearing the inscription : *Rosato B.* The rim is ornamented with a striped design intermixed with foliage. The decoration is executed in blue and light yellow with a metallic lustre.

Diameter, 10 1/4 inches.

13 — PLATE in faïence of Gubbio, by Giorgio Andreoli. Beginning of the 16th. century.

The central cavity, which is not very deep, is ornamented in grey with a child leaning on a globe of the world; above its head, a streamer with the legend : *El mondo va tutto sopra*, the whole standing out from a ruby red background with a metallic lustre. The rim, in blue enamel, represents a row of radiating palm leaves, executed in green and ruby red with a metallic lustre. The reverse encircled with nets is also in ruby red.

Diameter, 10 1/2 inches.

- 14 — DEEP PLATE in faience of Urbino, by Orazio Fontana. Middle of the 16th. century.

In the centre, a circular medallion representing the death of Laocoon. The rest of the plate is covered with grotesque figures. The decoration is polychromic.

Diameter, 15 3/4 inches.

- 15 — DEEP PLATE in faience of Deruta. Beginning of the 16th. century.

Decorated in blue and light yellow with a metallic lustre. In the bottom, a youth seen in half length, in the costume of the period. A streamer, bearing an inscription, runs from one side to the other behind his head.

Diameter, 16 1/4 inches.



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IVORIES

16 — LITTLE GROUP in carved ivory. France, 12th. century.

The Virgin and the Infant Jesus.

The Virgin, seated, is clothed in an ample drapery ; on her head a long veil, held by a diadem, allowing her hair to be seen on the forehead. She bears on her knee the Infant Jesus, whose body is covered with a short shirt and who caresses his mother's chin with his left hand.

This group rests on a pedestal of carved wood. German work of the 16th. century showing, in high relief, the subject of Eve tempted by Satan.

Height of the group, 7 1/4 inches.
Height of the pedestal, 3 1/4 inches.

17 — GROUP in sculptured ivory. France, 13th. century (?).

The Virgin and the Infant Jesus.

The Virgin, clothed in a long tunic confined by a girdle, presents with the right hand a piece of fruit to the Infant Jesus, who is seated on her left knee and holds the dove of the Holy Ghost. She is wearing on her head a veil surmounted by a crown.

Height, 14 1/2 inches.



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18 — BAS-RELIEF in sculptured ivory. France, first half of the 14th. century.

The Descent from the Cross.

The body of Christ is carried by St. Joseph of Arimathea; the Virgin holding it by the right arm; Nicodemus, placed before St. John, pulls out the nail which fastens the feet of the Saviour.

Height, 8 3/4 inches; breadth, 7 1/2 inches.

Published by Raymond Kœchlin in the *Monuments et Mémoires*, fondation Piot, year 1906 : *les Retables français en ivoire du XVI^e siècle*.

19 — LITTLE GROUP in carved ivory. France, 14th. century (?).

The Virgin and the Infant Jesus.

She is represented standing up, clothed in a tunic which is fastened by a girdle, and in an ample mantle; she offers, with her right hand, an apple to the Infant Jesus, whom she carries on her left arm and who stretches out his hand towards the fruit. A veil, which lets the hair be seen between its folds, is surmounted by a crown and covers the head.

Height, 11 1/2 inches.



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20 — EQUESTRIAN STATUETTE in carved ivory. Germany, 16th. century.

On a horse without harness and going at a gallop, is mounted a figure entirely nude; a simple drapery floats behind his back, the right hand is raised, ready to strike; the long hair in disorder, the face drawn into a grimace and the mouth open.

Height, 16 3/4 inches.

21 — STATUETTE in carved ivory. Germany, 16th. century.

Its represents a man completely nude, seated, the legs crossed, the right hand raised; the hair is in disorder, the face is contracted and the mouth open.

Height, 11 3/4 inches.



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STAINED GLASS

- 22 — LARGE POLYCHROMIC WINDOW in two parts, after Lorenzo di Credi (1453-1531).
Florence, beginning of the 16th. century.

Each of the compartments is arched at the top and the whole represents the Annunciation. The Virgin is standing near a prie-Dieu; the background represents a niche; the archangel Gabriel, on his knees, makes the gesture of benediction and carries a lily; above him the Holy Ghost and the hand of the Eternal Father in the act of blessing.

Narrow border of flowers.

Height, 6 feet 6 1/2 inches; width of each part, 2 feet 7 inches.

From the church of Santa Maria Maddalena dei Pazzi, Florence.

23 — POLYCHROMIC WINDOW. Nuremberg, end of the 15th. century.

It represents St. Maurice standing, clothed in Maximilian armour, holding in his left hand a standard and leaning the same hand on a shield; the background imitates a drapery.

Height, 2 feet 3 1/2 inches; width, 12 inches.







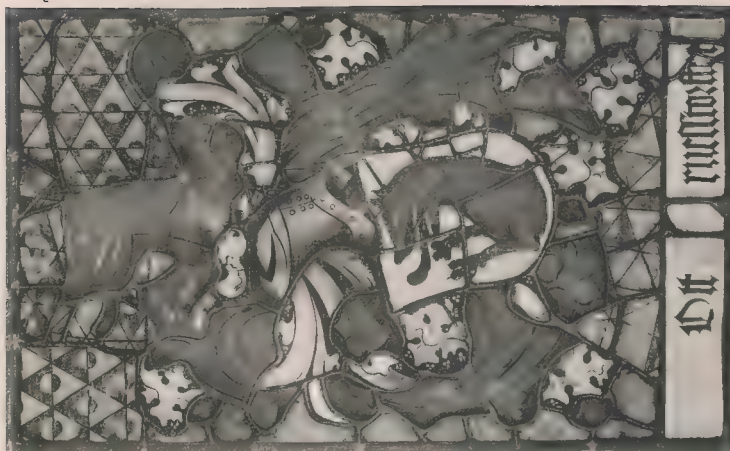








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24 — POLYCHROMIC WINDOW. Nuremberg, beginning of the 16th. century.

It represents an escutcheon with the arms of Otto Ruesstorffer. In the lower portion, the name of the owner of the coat of arms : *Otto Ruesstorffer*.

Height, 2 feet 3 inches ; width, 15 3/4 inches.

25 — POLYCHROMIC WINDOW. Nuremberg, beginning of the 16th. century.

It represents an escutcheon with the arms of George Vislär; on the side a little column; in the lower portion the name of the owner of the coat of arms : *Yorig Vislär*.

Height, 2 feet 3 inches ; width, 15 3/4 inches.

26 — POLYCHROMIC WINDOW. Nuremberg, year 1528.

It represents the Virgin standing, carrying the Infant Jesus and surrounded by architectural designs. At her feet, two escutcheons, with arms of Bavarian families, one quartered in the first and fourth of the Rohrbachs, in the second and third of the Baumgarten von Frauensteins; the other quartered in the first and fourth of the Baumgarten von Frauensteins with second and third of the Schmieden. Below the inscription : *Virgo et Mater Dei, miserere mei.*

Height, 2 feet 6 inches ; width, 21 $\frac{3}{4}$ inches.

This window forms an ensemble with the n^{os} 30 and 31. It comes from a chapel in Nuremberg.

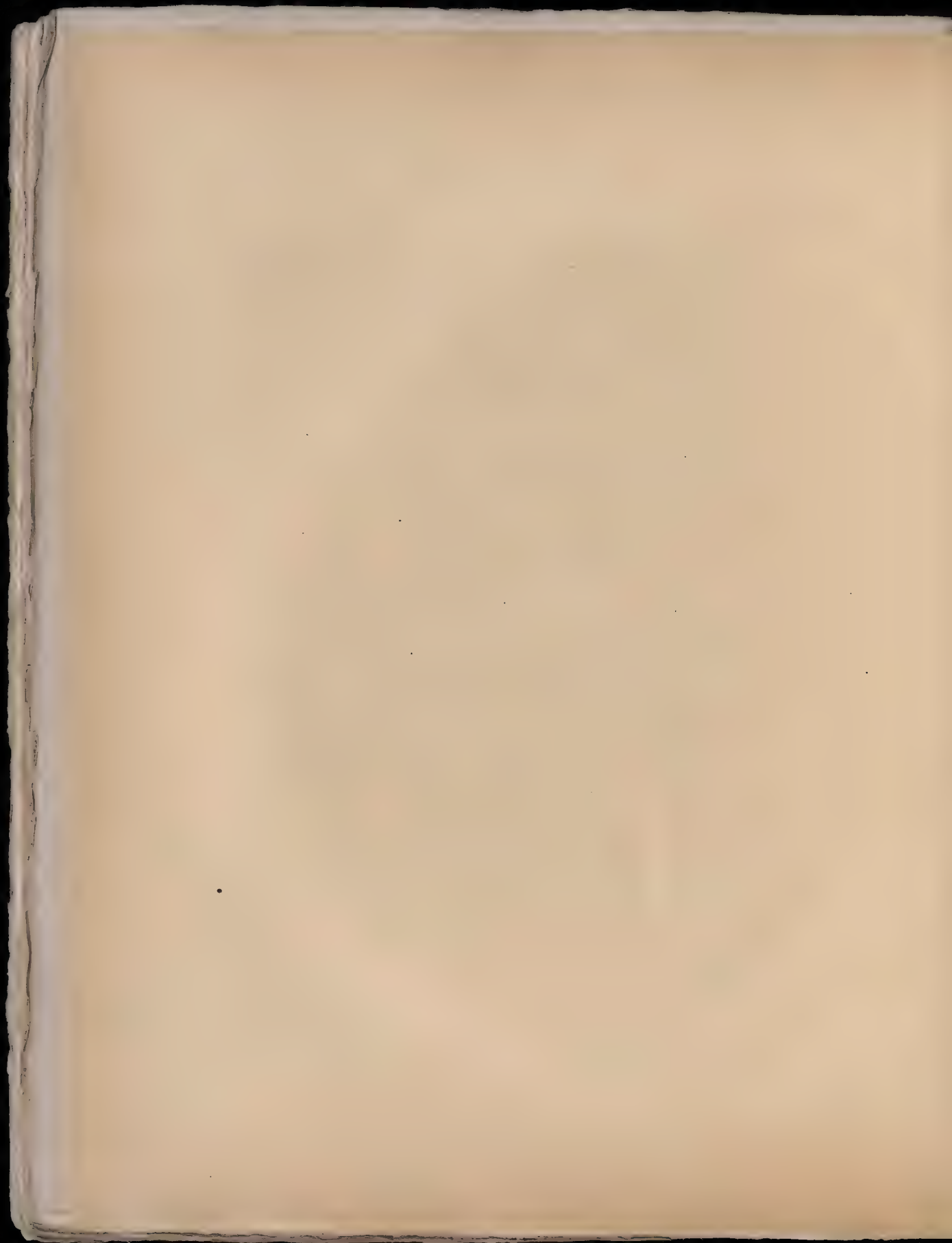
















27 — POLYCHROMIC WINDOW. Nuremberg, year 1524.

It represents Anna von Trenbach, accompanied by her two little daughters, in prayer at the feet of the Virgin, bearing the Infant Jesus. On the other side an escutcheon with the arms of the Trenbachs of Bavaria. Below the inscription : *Anna Beborn vō Trenbach sei Gemahel.*

Height, 22 inches; width, 16 1/2 inches.

This window forms an ensemble with the n° 29. It comes from a chapel in Nuremberg.

28 — POLYCHROMIC WINDOW. Nuremberg, in the first third of the 16th. century.

It represents three escutcheons with the arms of Peter and Wolfgang Baumgarten von Frauenstein and their wives, Anna von Trenbach and Margarete von Ruesstorffer. Above is the inscription :

Peter Baumgartner zū Fraunstein beder recht doctor. Anna von Trenwach sein Gemahel.

Und Wolfgang Baumgartner zum Fraunstein brueder Margreht von Rustorffer sein Gemahel.

Height, 21 1/4 inches; width, 13 3/4 inches.

This window comes from a chapel in Nuremberg.



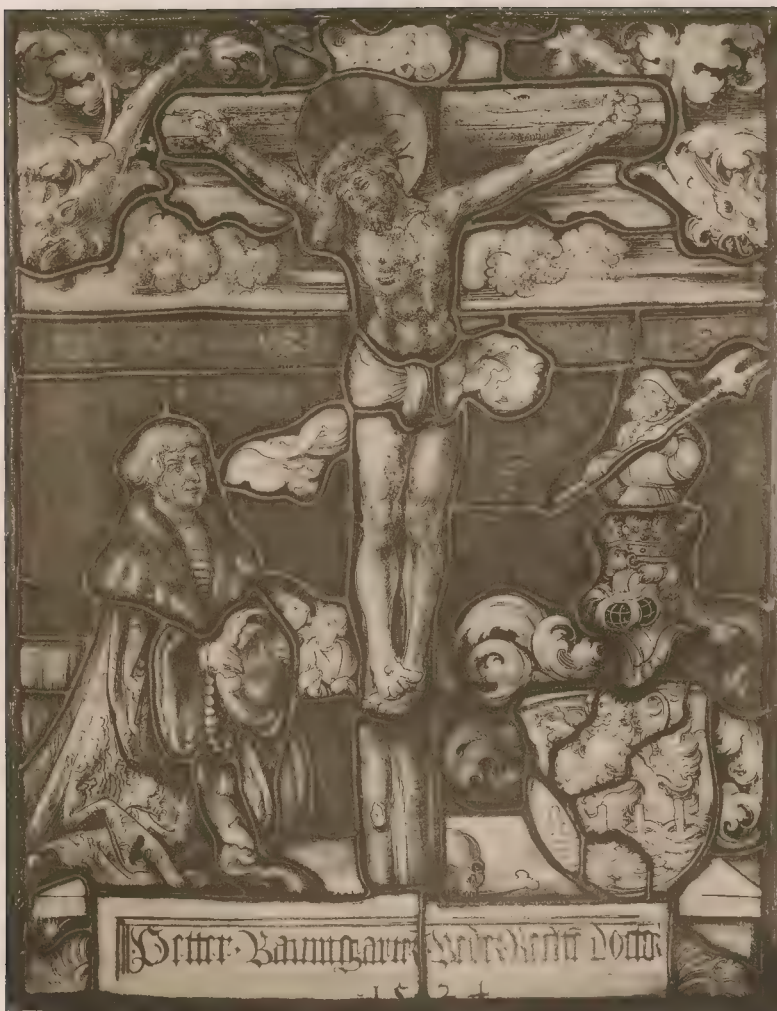
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29 — POLYCHROMIC WINDOW. Nuremberg, year 1524.

It represents the donor of the window, Peter Baumgarten, accompanied by his two children, praying at the feet of the Crucified Christ. On the other side, his arms, azure lions leoparded, surrounded in or, supporting a hedge of oziers of the same. Below his name and university degree :

Petter Baumgarter beder recht doctor. 1524.

Height, 22 inches ; width, 16 1/2 inches.

From a chapel in Nuremberg.

30 — POLYCHROMIC WINDOW. Nuremberg, year 1528.

It represents Johannes Baumgarten von Frauenstein, in armour, kneeling at prayer, accompanied by his wife Beatrice von Schmichen and their little daughter; in the background his patron saint, St. John the Baptist, at the sides and in the back architectural designs. Below their names :

Hanns Baumgartner zum Fraunstain.

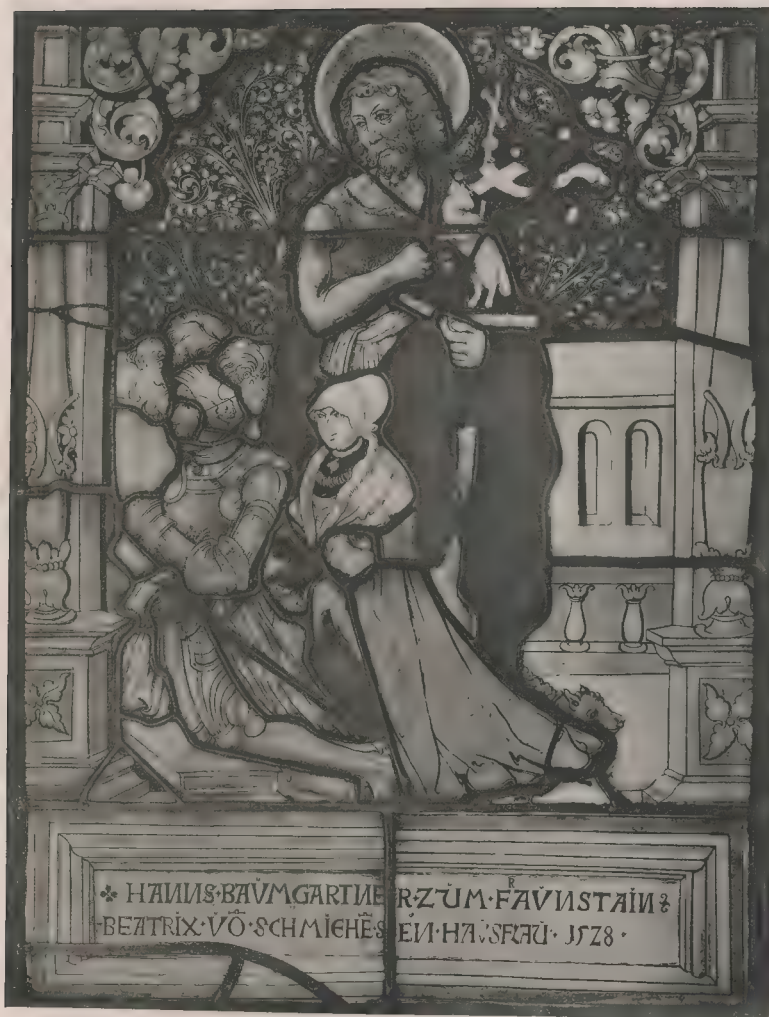
Beatrix vō Schmichē, sēn haysfrav. 1528.

Height, 2 feet 2 1/2 inches; width, 22 1/2 inches.

From a chapel in Nuremberg.

















31 — POLYCHROMIC WINDOW. Nuremberg, year 1528.

It represents George Baumgarten von Frauenstein in armour, kneeling in prayer accompanied by his wife, von Rohrbach, and their children. In the second plan, his patron saint, St. George, holding a standard in one hand, and holding down the demon with the other. On each side an architectural design. Below the name of the donor of the window and of his wife :

Iorig Baumgartner zu Fraynstain.

Von Rorbekh sein haysfray. 1528.

Height, 2 feet 2 1/2 inches; width, 22 inches.

From a chapel in Nuremberg.

WOOD CARVINGS

32 — STATUETTE in carved wood. French work, of the beginning of the 14th. century.

It represents a holy personage standing, clothed in an ample drapery, smiling, the right arm raised.

Height, 3 feet 3 1/3 inches.



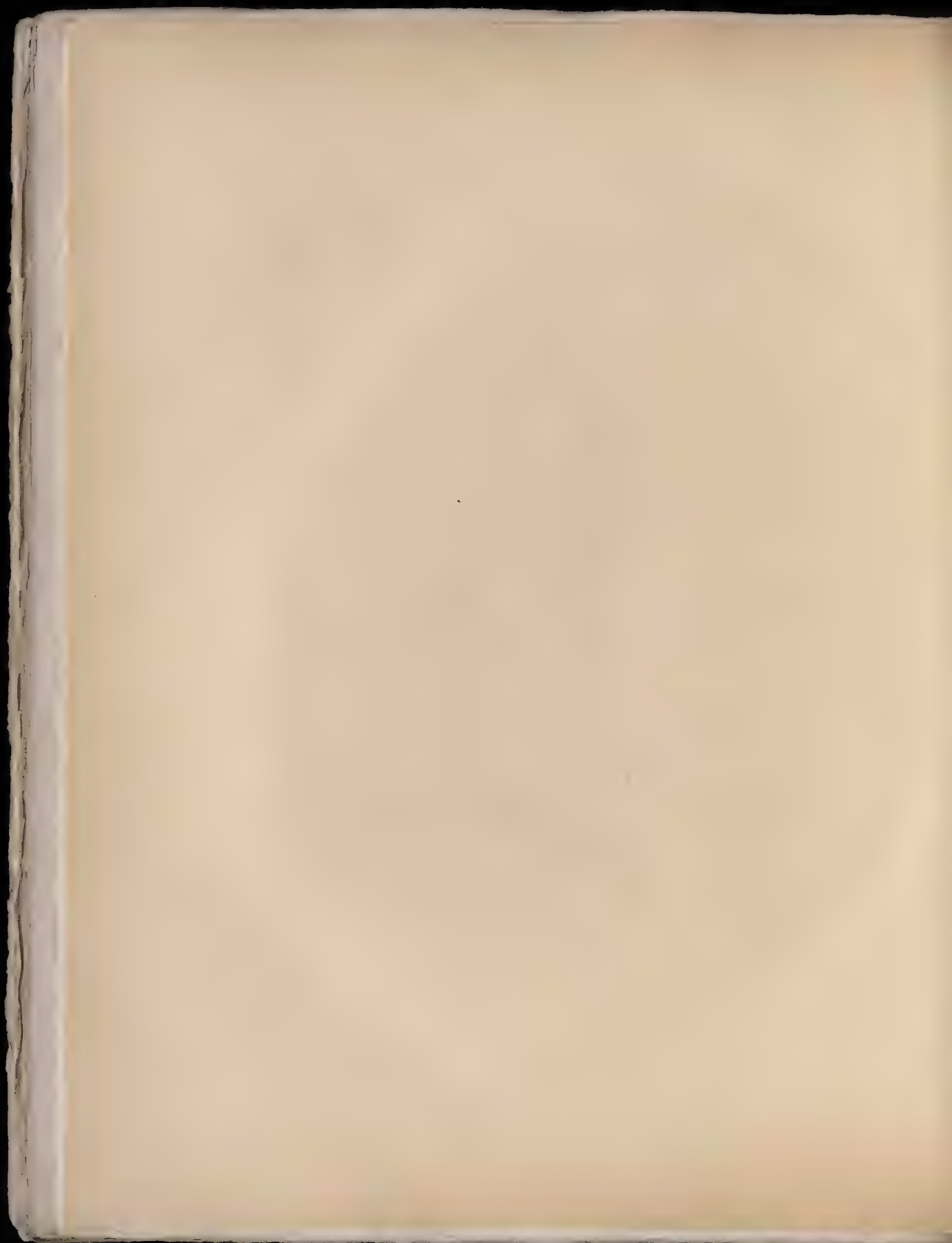
THE GARDEN

BY THE REV. J. H. GARDNER, M.A.,
OF THE UNIVERSITY OF CAMBRIDGE.













- 33 — PANEL, in oak, carved in high relief, work made in the Netherlands, end of the 15th. century.

On a round plate is the head of St. John the Baptist. The rims of this plate contain the following inscription :

En quo perit justus quasi non sit domino dilectus cum sit ejus preciosa mors hec in conspectu domini.

At the corners of the panel are figures symbolical of the Evangelists.

Height, 3 feet 3 1/3 inches; breadth, 2 feet 6 inches.

34 — BAS-RELIEF in carved wood. Lombardy, beginning of the 16th. century.

The legend of Adonis.

In the centre the birth of the hero, whom a personage, accompanied by Dryads, helps to come out of the body of Myrrha, metamorphised into a tree producing myrrhe. On the side, a second scene: Venus, in love with Adonis, is seated, entirely nude, beside the son of Myrrha, clothed in rich armour and holding an arrow; in the sky Cupid is seen coming in full flight. On the left, another subject, the God Mars, jealous of the Goddess, appears furious, his sword in his hand, one of the Dryads flees on the sight of him. In the background, a landscape.

Framed in carved and gilded wood, with pilasters ornamental with candelabra.

Height of bas relief, 11 3/4 inches; breadth 2 feet 1 1/2 inch.

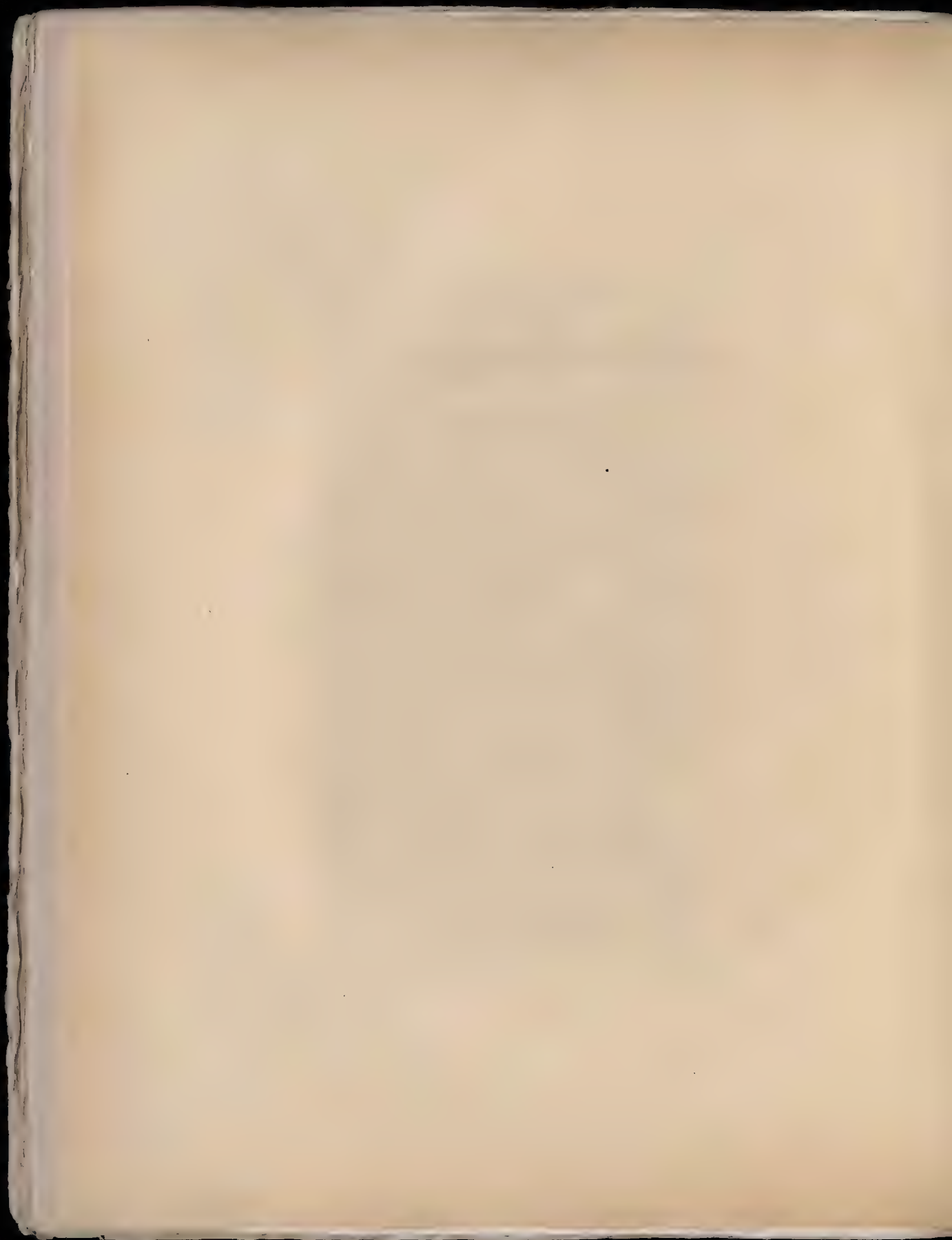
















35 — BAS-RELIEF in carved wood. France, period of Francis the First.

In the centre there is a holy personage, clothed in a long mantle, an open volumen in his hand. On either side are kneeling the donor of the ex-voto and his wife, standing up behind them St. Geneviève and St. Barbara.

These figures stand out from a background of architecture of five arcades, borne by a balustrade, that to the right is almost entirely concealed by the tower, the attribute of Barbara. Two pilasters, ornamented with wreaths and containing the arms of the donors, terminate this architectural design and are in juxtaposition to two other pilasters charged with trophies and framing the bas-relief.

The entablature and the soubassement are decorated with eleven scenes from the acts and the martyrdom of various saints, such as St. Victor of Marseilles, St. Vincent, St. Emilien, etc. In addition there is, in the centre of the soubassement, the arms of the donor supported by three cherubs.

Height, 3 feet 1 inch ; breadth, 3 feet 6 inches.

36 — Two STATUETTES in carved wood. Work of Franconia, by Tylmann Riemschneider (1460-1531).

The Virgin and St. John.

These two figures, which came from a representation of Calvary, are clothed in angel draperies. The Virgin has her arms crossed on her chest. St. John, with his head raised, holds in his left hand the skirt of his mantle; in the right hand he carries a volumen.

Height, 2 feet 6 1/2 inches.

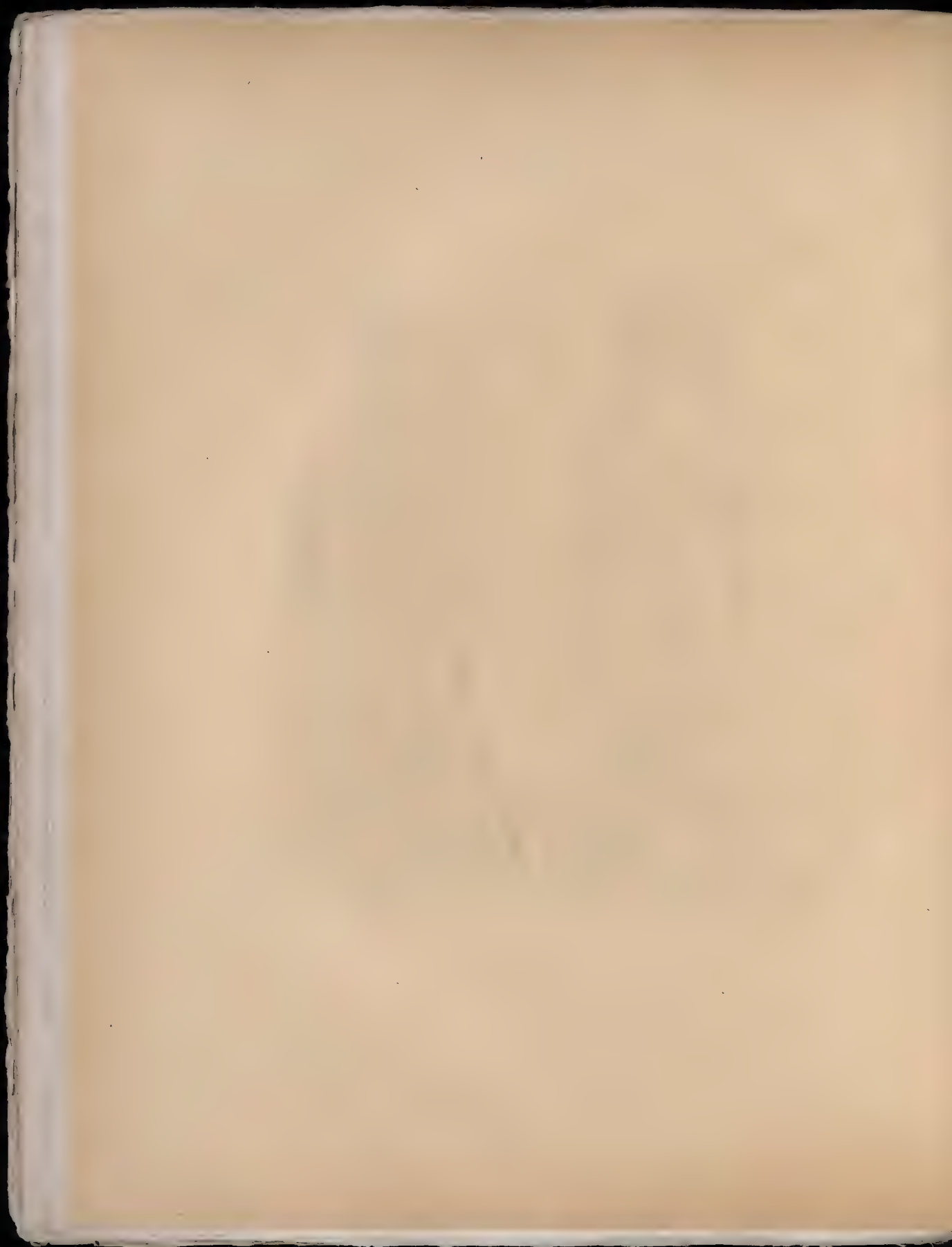


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37 — STATUETTE in carved oak. Swabian work of the 16th. century.

Jessé.

Jessé, seated in a cathedral stall of gothic design, is asleep, his head leaning on his left arm, the right hand placed on his chest.

Height, 2 feet; breadth, 11 $\frac{3}{4}$ inches.

38 — BAS-RELIEF in carved wood, German work, by Hagenauer, of Augsburg.

Presumed to be the portrait of Philip, Duke of Bavaria, Bishop of Freisingen (1480-1541), represented life-size, the bust in profile.

Height, 23 inches; breadth, 16 1/2 inches.



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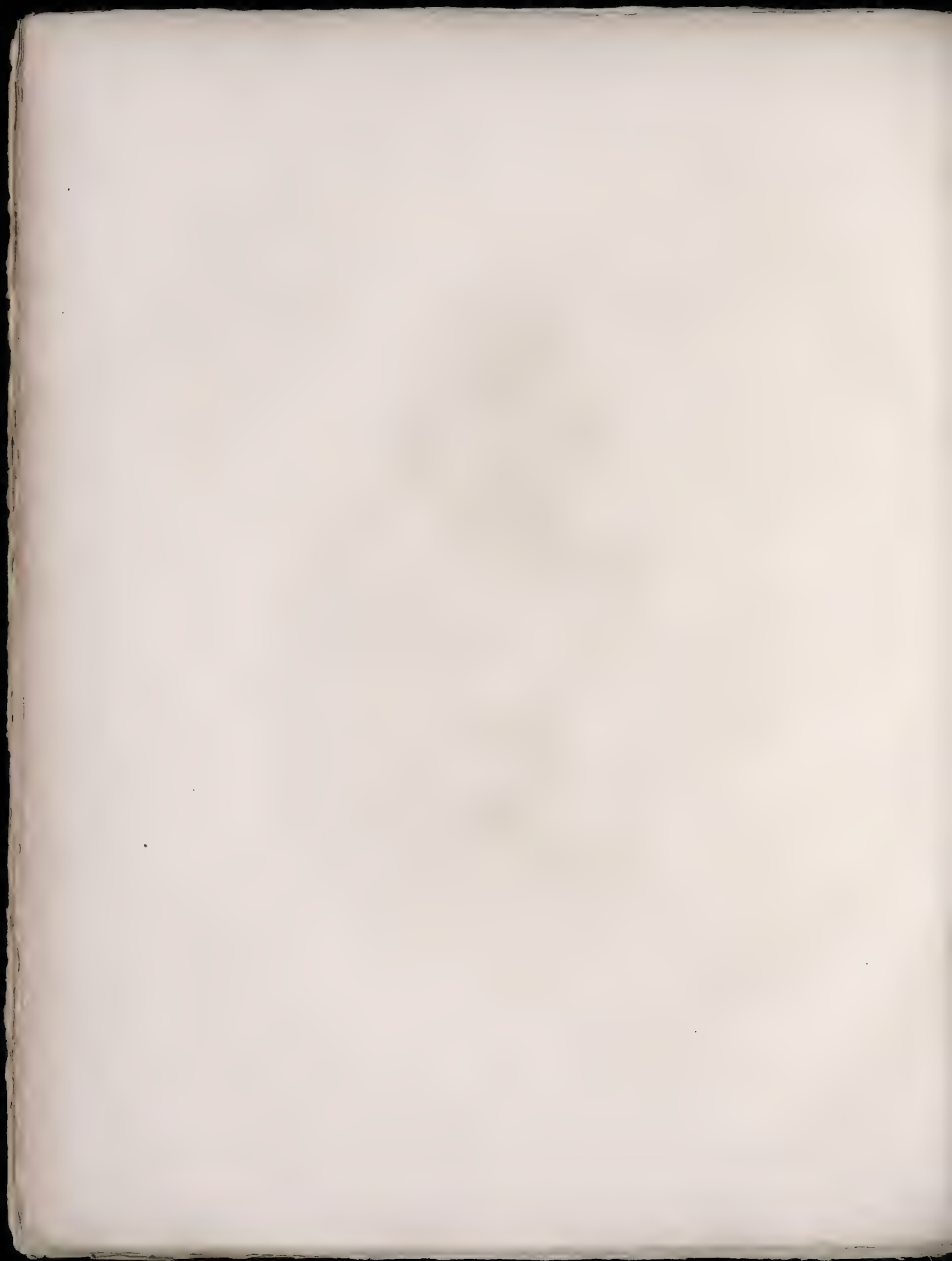












VARIOUS SCULPTURES

39 — Bust in white marble, life size in antique work.

Young woman.

She is represented, almost full face, a ribbon binding her hair, a drapery on her shoulders.

Piedouche in colored marble.

Height, with the piedouche, 20 inches.

40 — LITTLE BUST in soft white marble, by Desiderio da Settignano (1428-1464).
Florence, 15th. century.

St. John the Baptist as a child.

The Precursor is seen in full face, a lock of hair falls on his forehead, which is slightly rounded; the shoulders are naked and the chest is partly covered by a skin.

Height of bust, 8 $\frac{3}{4}$ inches.
Height, with the piedouche, 11 $\frac{3}{4}$ inches.

Formerly in the collection of Sir Ch. Robinson, of London.

Published in the *Denkmäler der Renaissance Sculptur Toscanas*, by Wilhelm Bode.





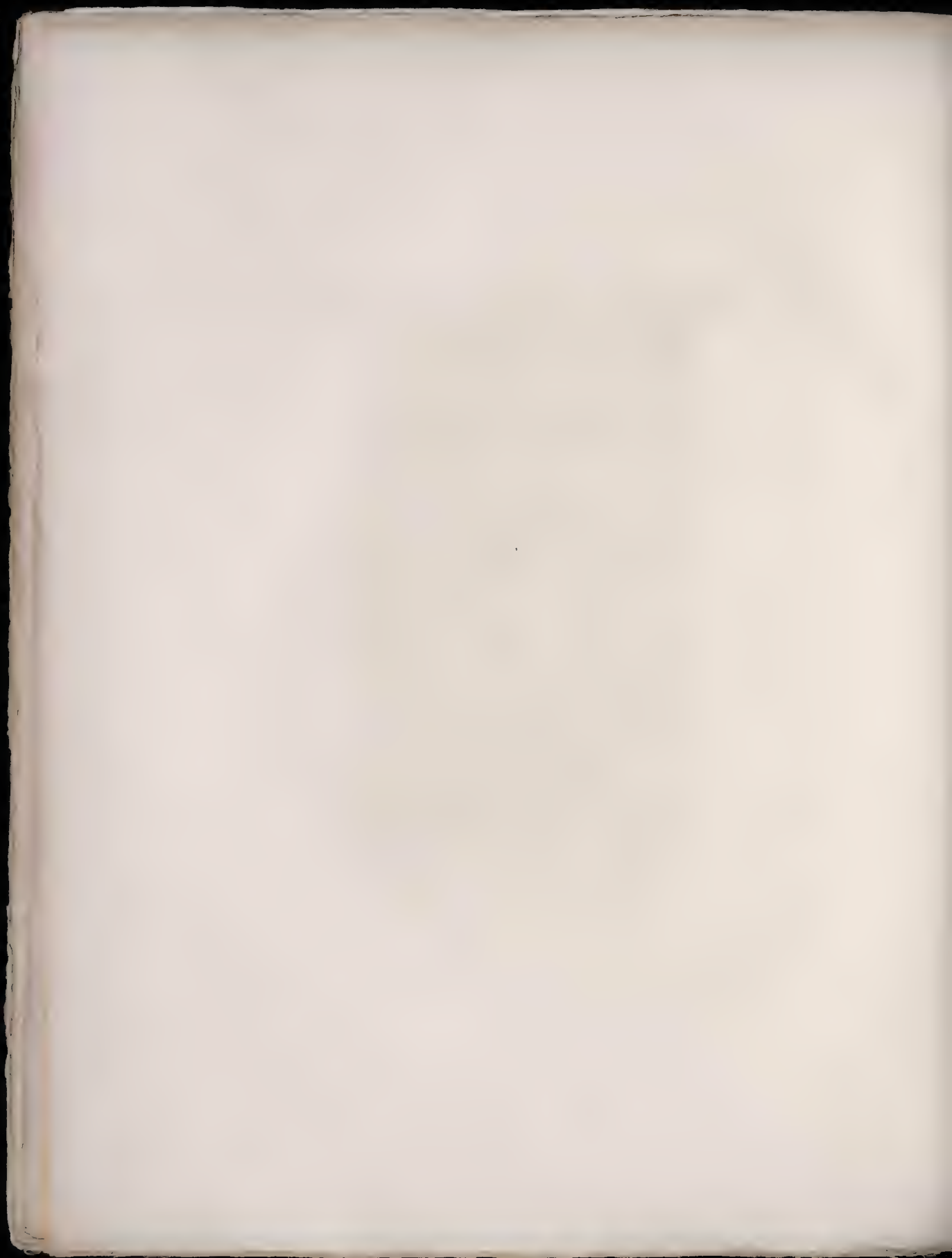












- 41 — HIGH RELIEF in terra cotta, painted and gilded by Michelozzo Michelozzi (1396-1472). Florence, 15th. century.

It represents the Virgin, half length, her head covered with a long veil, holding pressed against her bosom the Infant Jesus, entirely nude, who presses his head tenderly against that of his Mother.

The back in gilded and painted wood, imitating brocade and also framed in painted and gilded wood of architectural style.

Height, 4 feet 5 inches; breadth, 3 feet 2 inches.

Reproduced in *Florentiner Bildhauer der Renaissance*, by Wilhelm Bode.

42 — CHIMNEY in carved grey stone, by Francesco di Simone (1438-1493). Florence, end of the 15th. century.

The transversal part is ornamented with two angels holding a crown with ribbons, containing an escutcheon charged with a crescent, arms of the Canigianis, the Covonis, or the Paganellis, of Florence. At each end is a torch.

The uprights are decorated with wreaths of oak leaves and acorns, which continue above the transverse. The oblique splaying represents twisted designs.

Height, 7 feet 2 1/2 inches; breadth, 7 feet 1/2 inches.

















43 — BAS-RELIEF in white marble. Northern Italy, end of the 15th. century.

It represents St. George on horseback, piercing the dragon with his lance and delivering the daughter of the King of Lydia. On each side, an escutcheon, in the form of a shield, on which is stamped a helmet ornament with plumes and having for crest an angel holding a phylactery. On the back are engraved the letters : *A. V.*

Height, 2 feet 3 inches ; breadth, 6 feet 6 1/2 inches.

This bas relief formerly decorated a gateway in Genoa.

44 — SMALL SIZE BUST, in terra cotta with traces of painting by Antonio Begarelli (1479-1565). Modena, beginning of the 16th. century.

Christ.

The Saviour is represented with long curling hair, a curling beard, the mouth half open. The hand is slightly turned towards the right shoulder. A drapery covers part of the chest.

Height, 12 inches.



[Faint, illegible text, possibly bleed-through from the reverse side of the page]













45 — CHIMNEY, in white marble. Northern Italy, beginning of the 16th. century.

It is composed of a transverse, placed on two pilasters. It represents a frieze of foliage, animals and nude children. This frieze is interrupted in the centre by a medallion containing a laurel crowned bust, in antique style and supported by two personages whose bodies end in foliage. The pilasters are ornamented with candelabra with masks on the capitals.

Height, 5 feet 6 1/2 inches; breadth, 6 feet 1 1/2 inch.

BRONZES

46 — HIGH RELIEF in bronze, black patina, by Lorenzo Vecchietta, of Sienna (1412-1480), executed in 1472.

The Resurrection.

Christ, in a crowd of cherubins, rises towards the heavens; on either side are two angels; at his feet, the open sepulchre, surrounded by sleeping soldiers. On the centre of the sepulchre is the inscription : *Opvs Lavrentii Petri pittoris al Vecchietta de Senis. MCCCCLXXII.*

Height, 21 inches; breadth, 16 1/4 inches.

From the Chigi Palace, in Rome.

Published in the *Denkmäler der Renaissance Sculptur Toscanas*, by Wilhelm Bode.



INDEX

Page 1. The first part of the book is devoted to a general introduction to the subject of the history of the world, and to a description of the various methods which have been employed by historians in the collection and arrangement of their materials. This part of the book is of great importance, and is one which every student of history should read with care and attention.

Page 2. The second part of the book is devoted to a detailed account of the various events which have taken place in the history of the world, from the beginning of time to the present day. This part of the book is of great interest, and is one which every student of history should read with care and attention.

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48



47



47 — ROUND CUP in bronze, brown patina. Venice, end of the 15th. century.

The circumference represents a large belt of flowering wreaths, interrupted by six plain medallions and bordered in the lower part with a row of palm leaves.

Height, 3 inches; diameter, 7 inches.

48 — MORTAR in bronze, brown patina. Venice, end of the 15th. century.

It is ornamented with a large frieze of wreaths with foliage, interrupted by two escutcheons with the arms of the Badoeri, of Venice. The bottom and the vase each have a row of leaves. It is provided with a handle with volutes.

Height, 5 1/4 inches; diameter, 6 inches.

- 49 — STATUETTE in bronze, brown patina, cast "à cire perdue". Padua, end of the 15th. century.

Atlas.

He is represented entirely nude, one knee on the ground, the hands raised making the gesture of holding up the globe.

Base in marble.

Height of the statuette, 8 1/4 inches; breadth, 6 1/4 inches.

- 50 — STATUETTE in bronze, reddish patina by Bartholommeo Bellano (1430-1502). Padua, end of the 15th. century.

David victorious over Goliath.

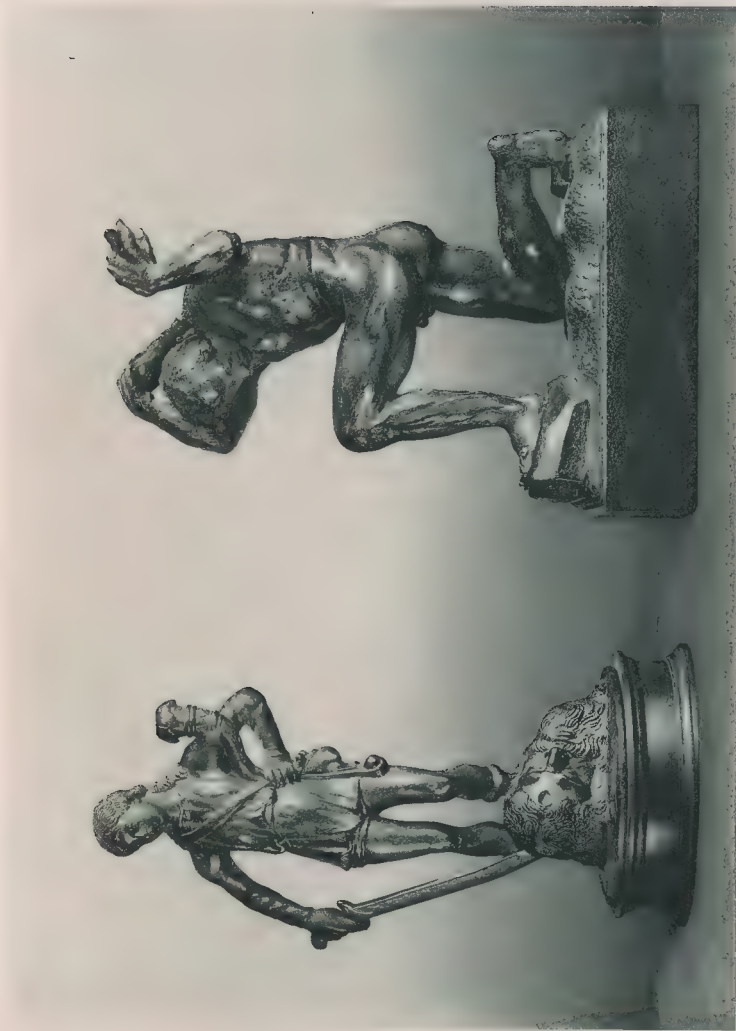
The young hero standing erect, clothed in a short tunic, holds in his left hand his sling and a cornucopia; with the right he rests his sword on the head of the giant, on whose body he has placed his foot.

Height, 9 inches.

A variation of a statuette in the museum of the Louvre.















51

52



- 51 — STATUETTE in bronze, brown patina, cast "à cire perdue". Florence, 16th. century.

A nymph.

She is represented nude, stretched out, leaning on her left arm, the left hand raised. A diadem fastens her hair, which escapes in curls on the shoulders.

Height, 5 3/4 inches; breadth, 10 inches.

- 52 — STATUETTE in bronze, in light patina. Padua, beginning of the 16th. century.

A faun.

He is represented nude, dancing and holding a conch shell to his mouth with the right hand.

Base in marble.

Height, 9 1/4 inches.

53 — STATUETTE in bronze, black patina, by Sansovino. Venice, 16th. century.

The Nile, after the antique.

The River is represented by a nude old man, bearded, stretched out on a hillock, covered with a drapery. He holds a sheaf of wheat in his right hand and in the left a cornucopia placed on a sphinx on which he leans.

Height, 16 inches; breadth, 30 inches.

The antique group in marble is at Rome, in the Vatican.

















54 — STATUETTE in bronze, black patina, by Sansovino. Venice, 16th. century.

The Tiber, after the antique.

The River is represented by an old man, bearded, a reed in his hand ; he is stretched out on a hillock covered with a drapery. The right arm, holding a cornucopia, reposes on the she-wolf of Mars, which suckles Romulus and Remus.

Height, 16 inches ; breadth, 30 inches.

The antique group in marble is in the museum of the Louvre.

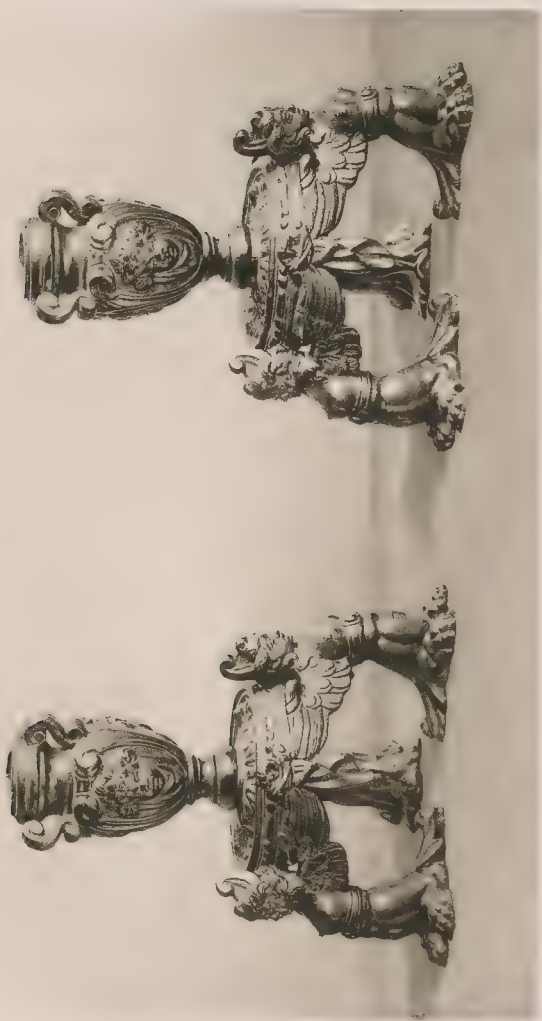
55 TWO CANDLE-STICKS in bronze, brown patina. Venice, 16th. century.

The socket, in the form of a vase ornamented with three masks, is fixed on flowered plateau, borne by three chimera.

Height, 6 1/2 inches.







CHINA









56 — DOOR KNOCKER in bronze, brown patina, by Sansovino. Venice, 16th. century.

It is ornamented with two lions in high relief, rampant on a design with volutes, in the middle of which is the figure of Daniel, surmounted by a cartouch.

Height, 15 inches; breadth, 10 1/4 inches.

57 — STATUETTE in bronze, brown patina. Italy, 16th. century.

It represents Bacchus standing up entirely nude, the head crowned with vine leaves, the hair falling on the shoulders. He holds a cup in one hand, and in the other a bunch of grapes.

Base in marble.

Height of the statuette, 16 1/4 inches.



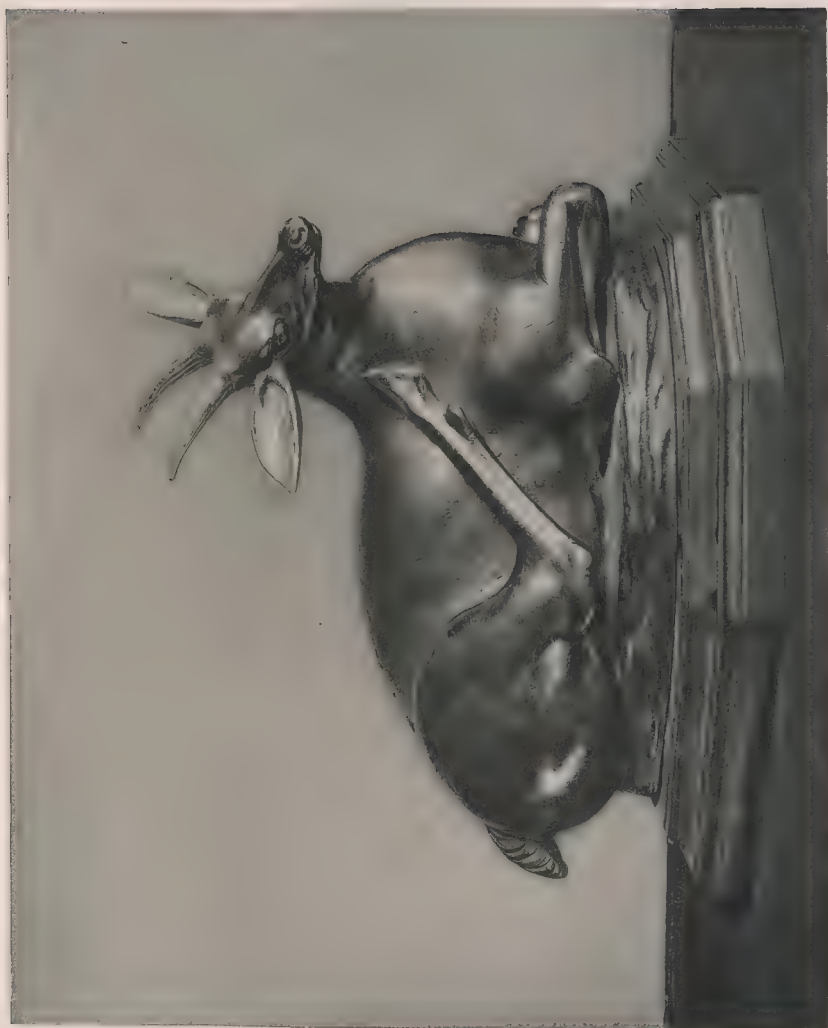
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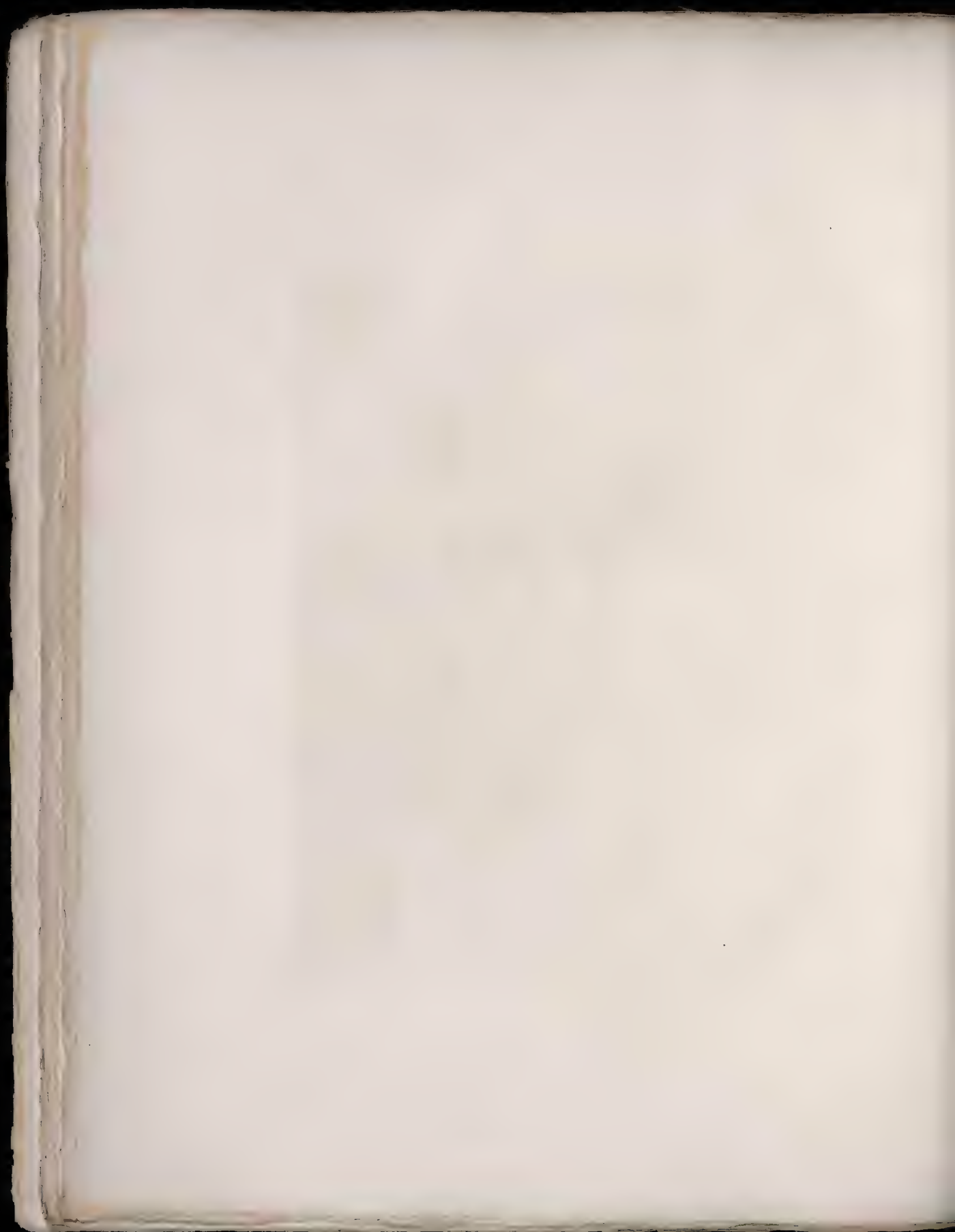












58 — GAZELLE in bronze, brown patina. North of Italy, 16th. century.

The gazelle is represented lying down, scratching her neck with one of her hind hoofs.

Height, 11 1/4 inches; breadth, 15 1/4 inches.

59 — DECORATIVE SUBJECT in bronze, with traces of gilding. Venice, 16th. century.

It is composed of three lions back to back, whose bodies terminate in volutes and united in a central stem covered with flowers.

Height, 6 inches.

60 — LITTLE GOAT in bronze, brown patina. 16th. century.

It is represented running.

Base in marble.

Height, 3 1/4 inches.

61 — STATUETTE in bronze, in brown patina. Italy, end of the 16th. century.

It represents a woman standing up, draped in antique fashion.

Base in marble.

Height of the statuette, 7 1/4 inches.

62 — STATUETTE in bronze, brown patina. Italy, end of the 16th. century.

It represents Hercules standing up, completely nude. Holding his club in one hand, in the other the skin of the lion of Nemeus.

Base in black marble.

Height of the statuette, 6 1/4 inches.









VARIOUS OBJECTS

- 63 — Cross in copper “champlevé”, enamelled and gilded. Work made on the banks of the Rhine, 12th. century.

The cross “champlevé” and enamelled, is decorated with rows of palm leaves in lapis-lazuli blue, turquoise blue, green and red. On the upper part is the inscription : *I. H. S. Nazarens rex Iudeorum*. It is bordered with a gilded, milled edge. The Christ, entirely gilded and in high relief, is fixed to the cross by four nails and clothed with a loin cloth covering the thighs. The feet rest on a suppedaneum. The halo, placed at the intersections of the arms of the cross, is ornamented in the centre with an inset in cornelian, and round about it four designs in colored glass connected by filigree flowers. The back is gilded and plain.

Height, 12 1/4 inches; breadth, 8 1/4 inches.

64 — TABLE CLOCK, in bronze, carved and gilded. Germany, 16th. century.

Of square form, it is supported by pilasters and has, on the upper part and the circumference, nine dials showing the hours, the signs of the Zodiac, the months, the day of the month, the saints, etc. One of these dials is partly enamelled, another is ornamented with allegorical figures of the days of the week, the rest of the decoration consists of foliage. The lower part also represents the cosmographic tables.

Height, 5 1/4 inches; breadth, 9 1/4 inches.

65 — TABLE CLOCK, in carved copper and carved and gilded bronze. German work, executed in 1562, by Hans Gastinger.

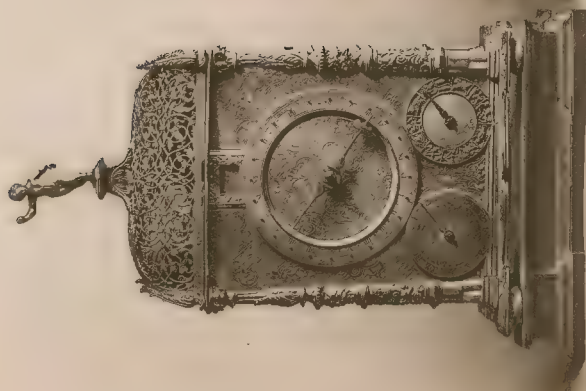
It takes the form of a little monument surmounted by an openwork dome, surrounded by four balustrades. The front face, ornamented with arabesques, is provided with three dials indicating the hours, the months and the signs of the Zodiac. On the back side, another dial takes the place of a calendar. The sides have each a little dial and one of them on being turned back shows in the plaque, which thus becomes visible, various indications and the signature : *Hans Gastinger, Anno Domini 1562.*

Height, 11 1/4 inches; breadth, 6 1/4 inches.

Received of the Hon. the Secy. of the Navy
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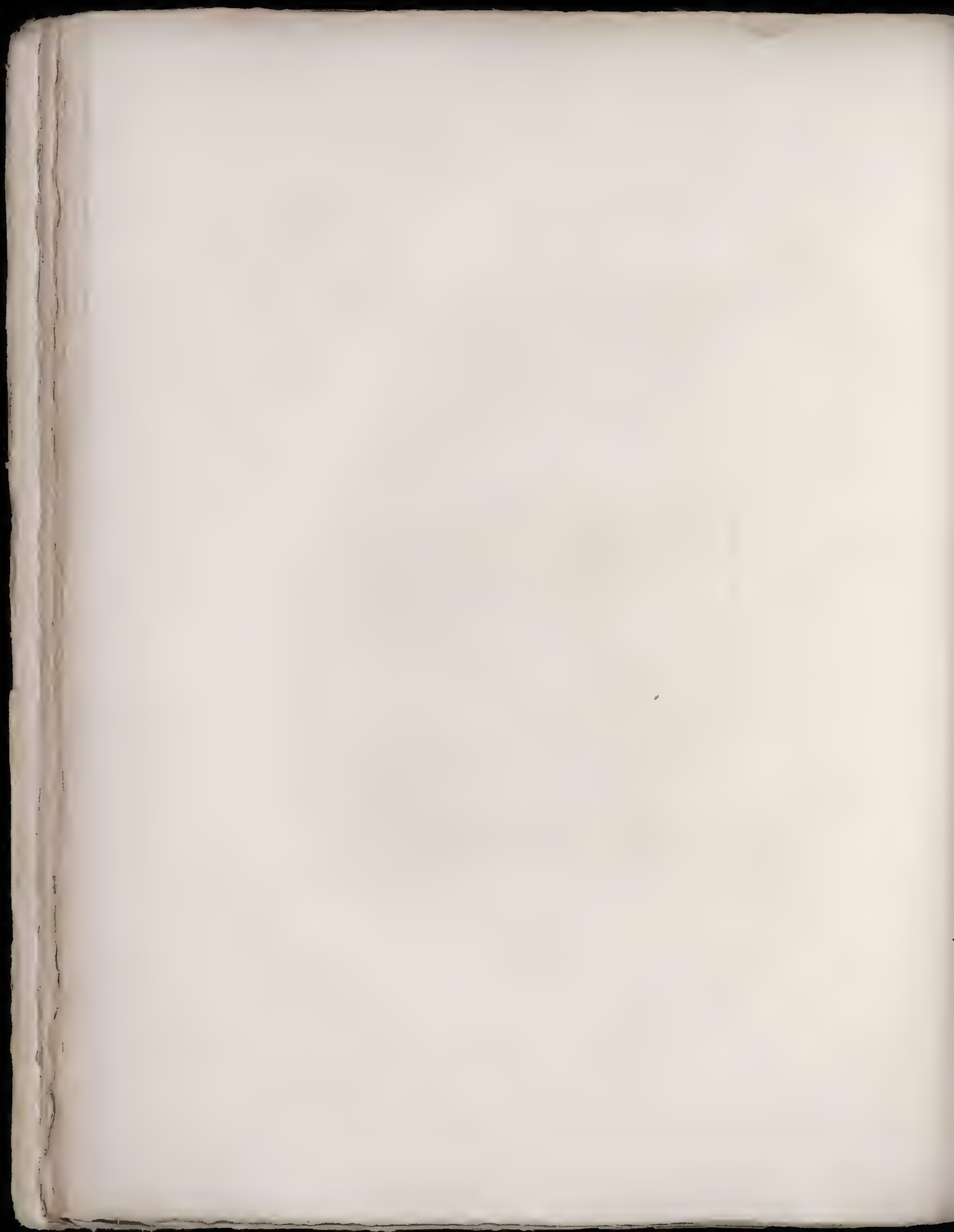
64











66 — FRAME in iron, with traces of gilding. Italy, 16th. century.

Of rectangular form and flanked with two balusters, it rests on a moulded vase and is ornamented with foliage, vases, chimera and figures of children. It contains a mirror.

Height, 3 feet 10 1/2 inches ; breadth, 2 feet, 11 inches.

• MANUSCRIPTS

67 — *Horæ beate Virginis Marie*. (Without date or place of origin.) Small octavo of 70 leaves, brown calf, gilt edges, clasps. (*Ancient binding*.)

Fragment of a manuscript on vellum, executed in France in the 13th. century. It contains seven large initial letters, with subjects taken from the life of the Virgin and from that of Christ (the Annunciation, the Visitation, the Nativity, the Adoration of the Wise Men, the Circumcision, the Massacre of the Innocents) and the Mass of the Dead.

The pages with the initial letters are accompanied by a decorative border with animals, birds and grotesque figures.

At the end, a manuscript *ex-libris* of the Celestins of Marcoussis.

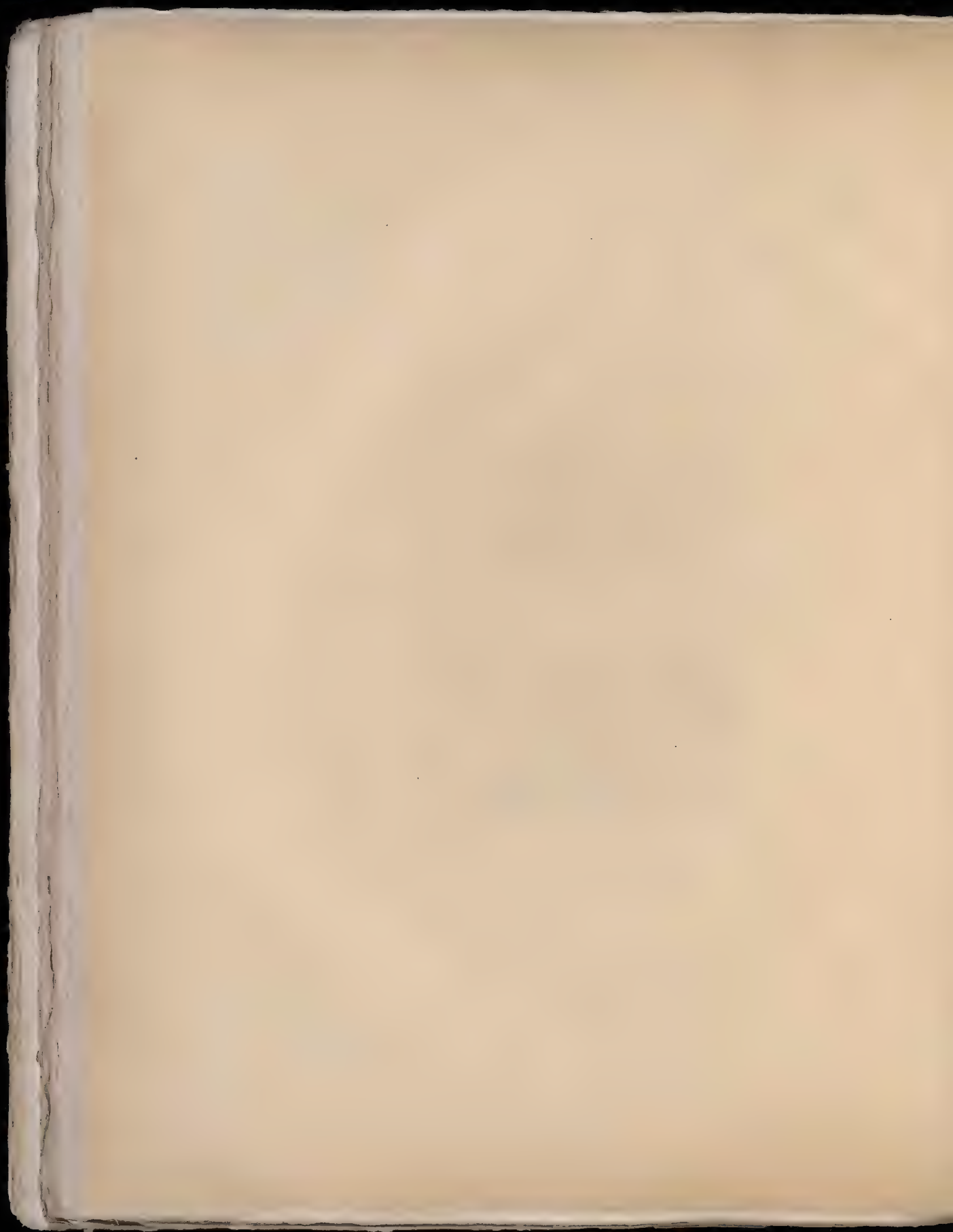
Height, 6 inches ; breadth, 4 inches.















68 — *Horæ beate Virginis Marie, cum calendario.* (Without date or place of origin.) A quarto of 148 leaves, one of them blank, in calf, corners filled in, centre piece, gilt edges. (*Binding of the 16th. century.*)

Manuscript on vellum, executed in France in the second half of the 14th. century.

It is ornamented with twelve little miniatures for the calendar (the occupations of the different months), with nineteen large miniatures across pages, with a letter ornamented with figures, with large letters decorated with arabesques or chequered patterns and with borders and arabesques on the margins.

Large paintings represent the Evangelists, various scenes in the life of Christ, David, the Mass for the Dead, and St. Christopher.

This volume belonged in the 16th. century to LOUIS DE RÉLY, Lord of Francourt, in Santerre, lieutenant of the Guard of the town of Amiens in 1585. His name is to be read on the first cover of the binding. On the second cover is the name in gilt of MARGUERITE DE LA FOSSE, his wife, by whom he had fifteen children. At the end of the manuscript, one still can read the words : *Marguerite de Rély me possède.*

Height, 8 inches ; breadth, 5 3/4 inches.

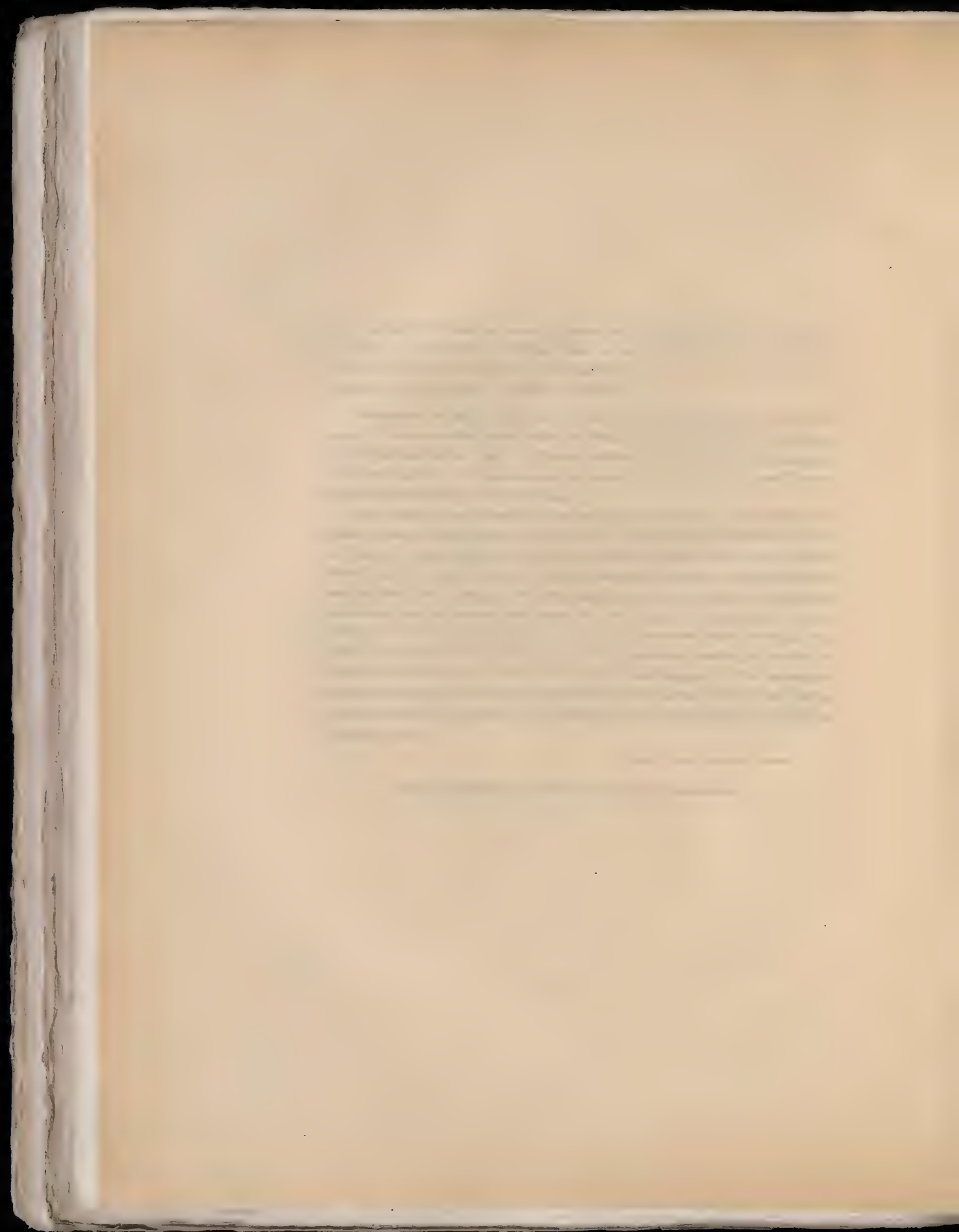
69 — *Chroniques de Flandres, durant le temps de Philippe le Bon et de Charles le Téméraire* (in Flemish). (Without date or place of origin.) Small folio of 355 leaves, one of them blank, calf, quadrilled on the covers, with bunches of "fleurs de lis", red edges. (*Modern binding.*)

Manuscript on paper, executed in Flanders in the last quarter of the 15th. century. It contains the history of the two Dukes of Burgundy, Philip the Good and Charles the Bold before Nancy. The text, written in prose, with some passages in verse, terminates by two acrostics on the words *Charles de Bourgogne* and *Nancy*. Some leaves are wanting at the beginning.

The volume is ornamented with seven large pen drawings, set off with water colour. Among the drawings, we may mention those representing Philip the Good and his wife Isabel of Portugal (with their coats of arms at the bottom and the device : *Aultre narry, tant que je vive*) ; Philip the Good alone, Charles the Bold and his third wife, Margaret of York, daughter of King Edward IV of England (with their coats of arms in the bottom and the device : *Je lay enprins, bien en advienge*) ; Charles the Bold on his charger. Of the three other drawings, two, placed one opposite the other, represent the chronicler kneeling at the feet of Christ ; the third, the arms and device of Charles of Burgundy. On the margins are some drawings of the coats of arms and the collar of the Order of the Golden Fleece several times repeated. A fragment of the ancient binding is fastened on the inside cover.

Height, 11 inches ; breadth, 8 1/2 inches.

From the collections of Barrois and Lord Ashburnham.

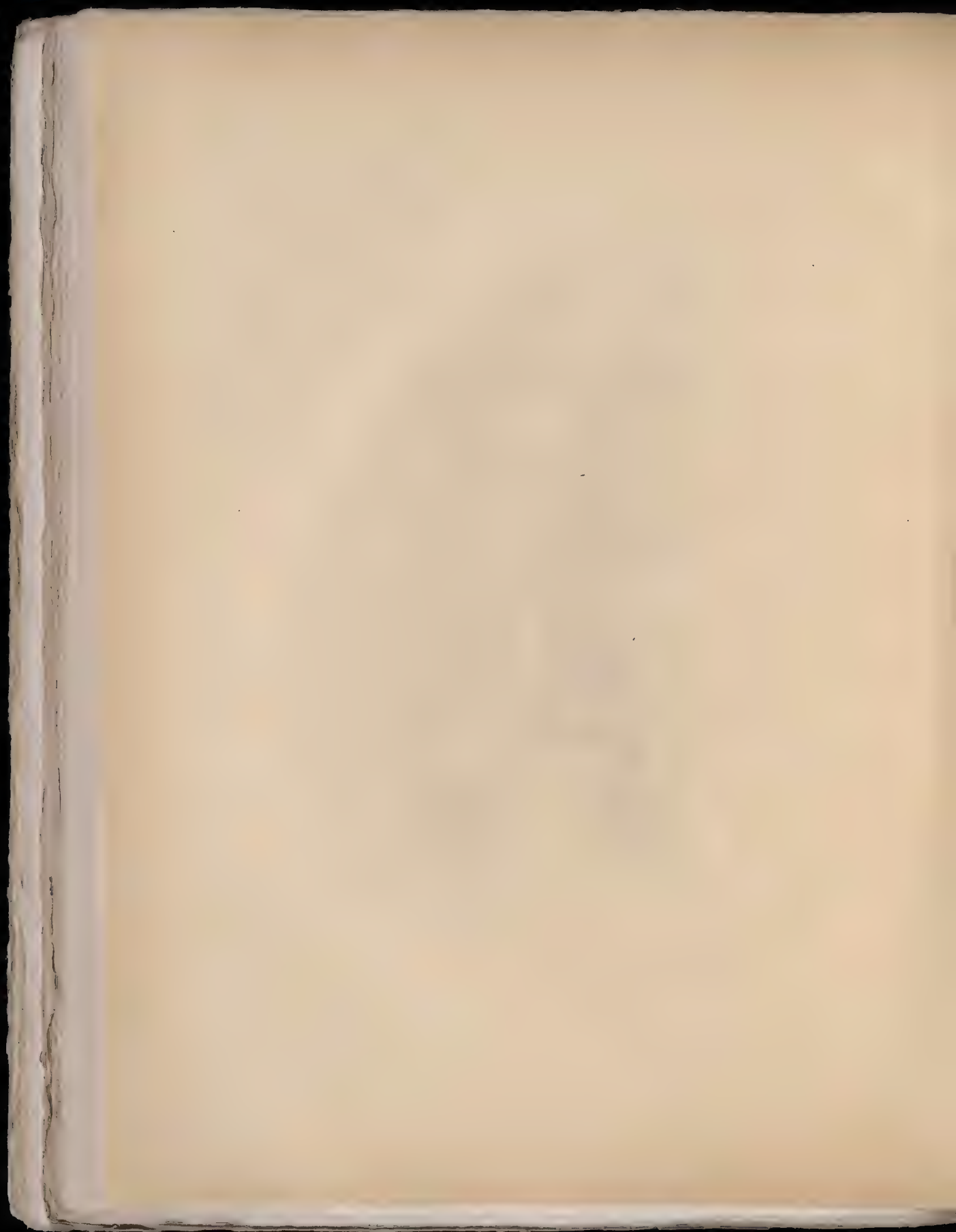


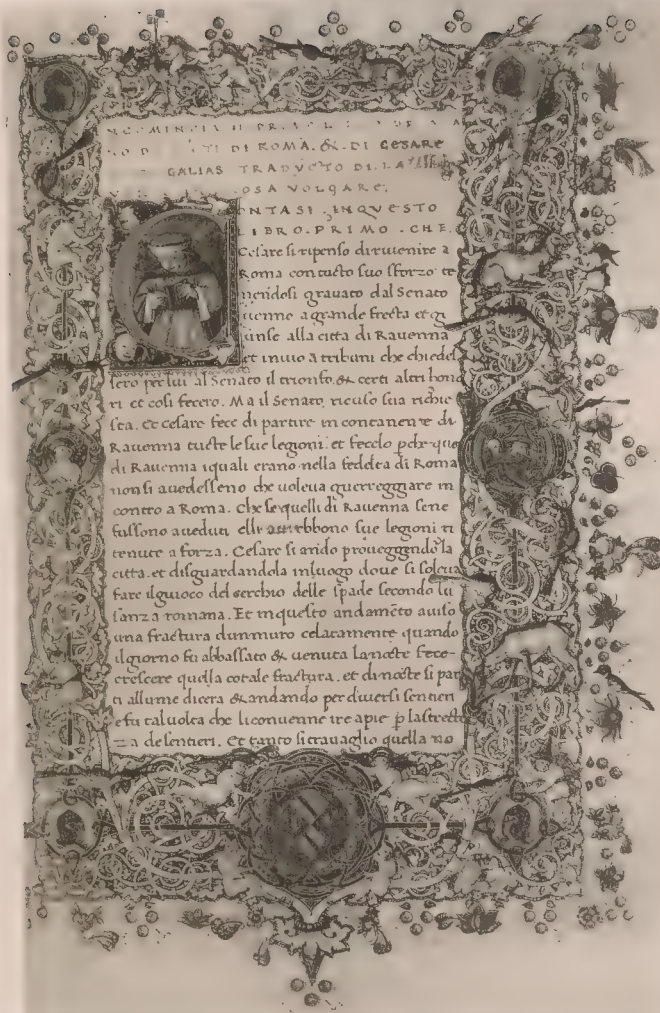


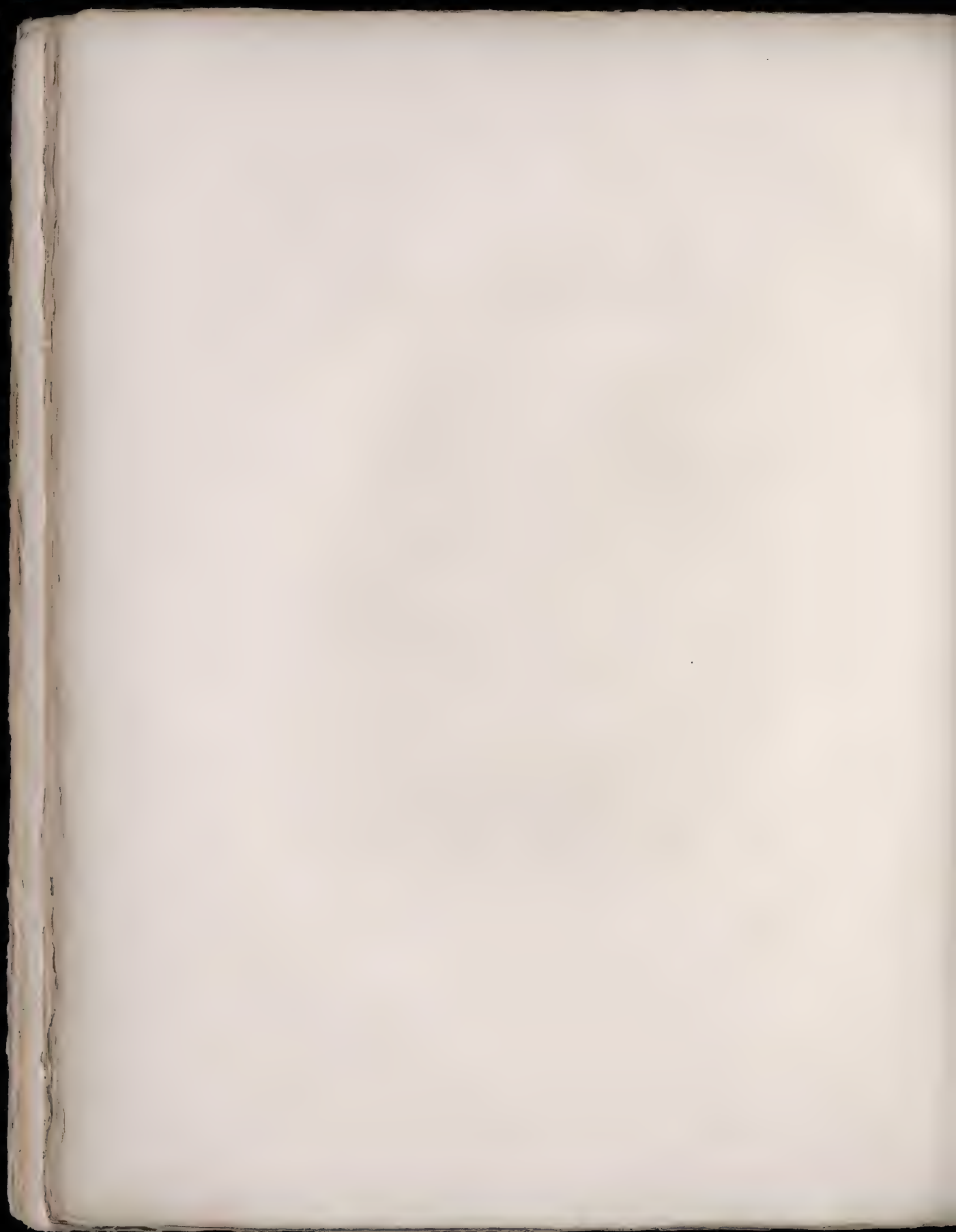
Je lay enprim & Bien en adicente











70 — *Lucano, de Facti di Roma et di Cesare et di Galias, traducto di latino verso in prosa volgare.* (Without date or place of origin.) Little folio of 88 leaves, brown morocco, ornaments in Moorish style, gilt edges. (*Italian binding of the end of the 16th. century.*)

Manuscript on fine vellum, executed in Italy at the end of the 15th. century. It contains a translation in prose very much abridged of the ten books of the *Pharsale*.

The first page is enclosed in a large painted border with twisted designs, children, animals, etc. In the lower part coats of arms in a cartouch, supported by Cupids.

The text begin with an initial letter *C*, with portrait of a personage reading.

Height, 11 1/4 inches ; breadth, 7 1/4 inches.

71 — *Sonetti et Canzoni di Messer Francesco Petrarca.* (Without date or place of origin.) Small folio of 128 sheets, dark green morocco, boards bordered with arabesques, centre design and the compartments in gold, gilt and bevelled edges. (*Italian binding of the beginning of the 16th. century.*)

Manuscript of fine vellum executed in Italy at the end of the 15th. century or at the commencement of the 16th.

It is ornamented, opposite the first sheet of the text, with a full page picture representing a portico with Cupid and trophies.

In the centre of the portico, a circular cartouch is suspended, with the following inscription : *Alteriorum delitiis M. Antonius Alterius D. D.*

Marc Antony Altieri, ancestor of Pope Clement X, composed several works which remained in manuscript ; he was still living in 1513.

Height, 11 1/2 inches ; breadth, 6 3/4 inches.



THE
JOURNAL OF
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AMERICAN MEDICAL ASSOCIATION
PUBLISHED WEEKLY
CHICAGO, ILL.
1914













- 72 — *Horæ beate Virginis Marie, cum calendario.* (Without date or place of origin.)
Octavo of 63 sheets, of which three are blank, in brown Jansenist morocco, gilt edges. (*Marius Michel.*)

Manuscript on vellum, executed in France, toward the end of the 15th. century, or in the first years of the 16th.

It is ornamented, on the calender, with 12 borders; with little paintings, representing the signs of the Zodiac and the occupations of the various months; with ten large full page paintings; with 24 smaller paintings, scenes from the life of the Virgin and Christ, with architectural borders to the pages, with paintings and with ornate initial letters.

The greater part of the miniatures are delicately painted in gray; the large paintings, which are made with particular care, represent David and Bethsheba, Christ standing up, Christ on the Cross, Hell, the Last Judgment, Paradise, the Virgin, and, on the opposite side, the person for whom the manuscript was executed, kneeling and having his bishop behind him, his patron saint and also the arms of the proprietor (gules, with a crescent argent, surmounted by two crosses or, with a border engrailed or) supported by two Moors, the arms accompanied by the device : *Cuider déçoit.*

Height, 7 1/4 inches; breadth, 4 1/2 inches.

This manuscript figured in 1896 in the Retrospective Exhibition of Arras, exhibited by the Comte A. de Loisne.

- 73 — *Horæ beate Marie Virginis secundum usum Sarum, cum calendario.* (Without date or place of origin.) Small octavo of 292 leaves, one of which is blank, red velvet, corners ornamented with metal, gilt edges. (*Ancient binding.*)

Manuscript on vellum, executed in Flanders, probably at Bruges at the beginning of the 16th. century. This book of Hours, for the use of Salisbury, as is expressly mentioned in the 74th. leaf, contains some prayers in English.

The volume is ornamented with 24 miniatures, of very delicate execution, representing the different saints, male and female, and the principal acts of the life of Jesus Christ. These paintings were probably executed at Bruges, the artist having taken care to make various monuments of that town figure in his landscapes; one will easily recognise them in the miniatures devoted to the Martyrdom of St. John the Baptist and that of St. Erasmus (reproduced on the opposite page).

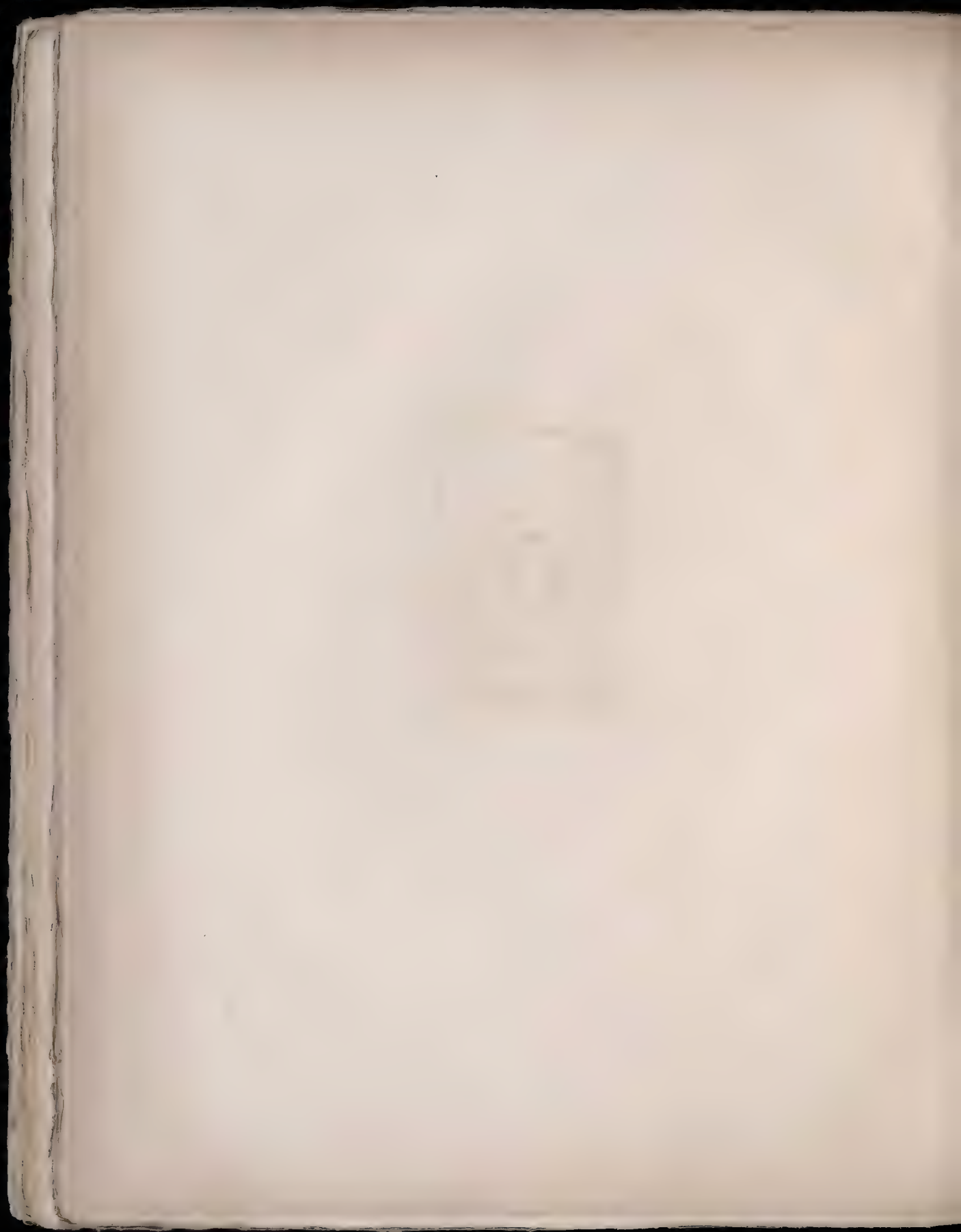
These miniatures are surrounded by borders with flowers, fruits, birds and insects, painted on a background of varied colors. The other pages are surrounded with borders with interlacing patterns.

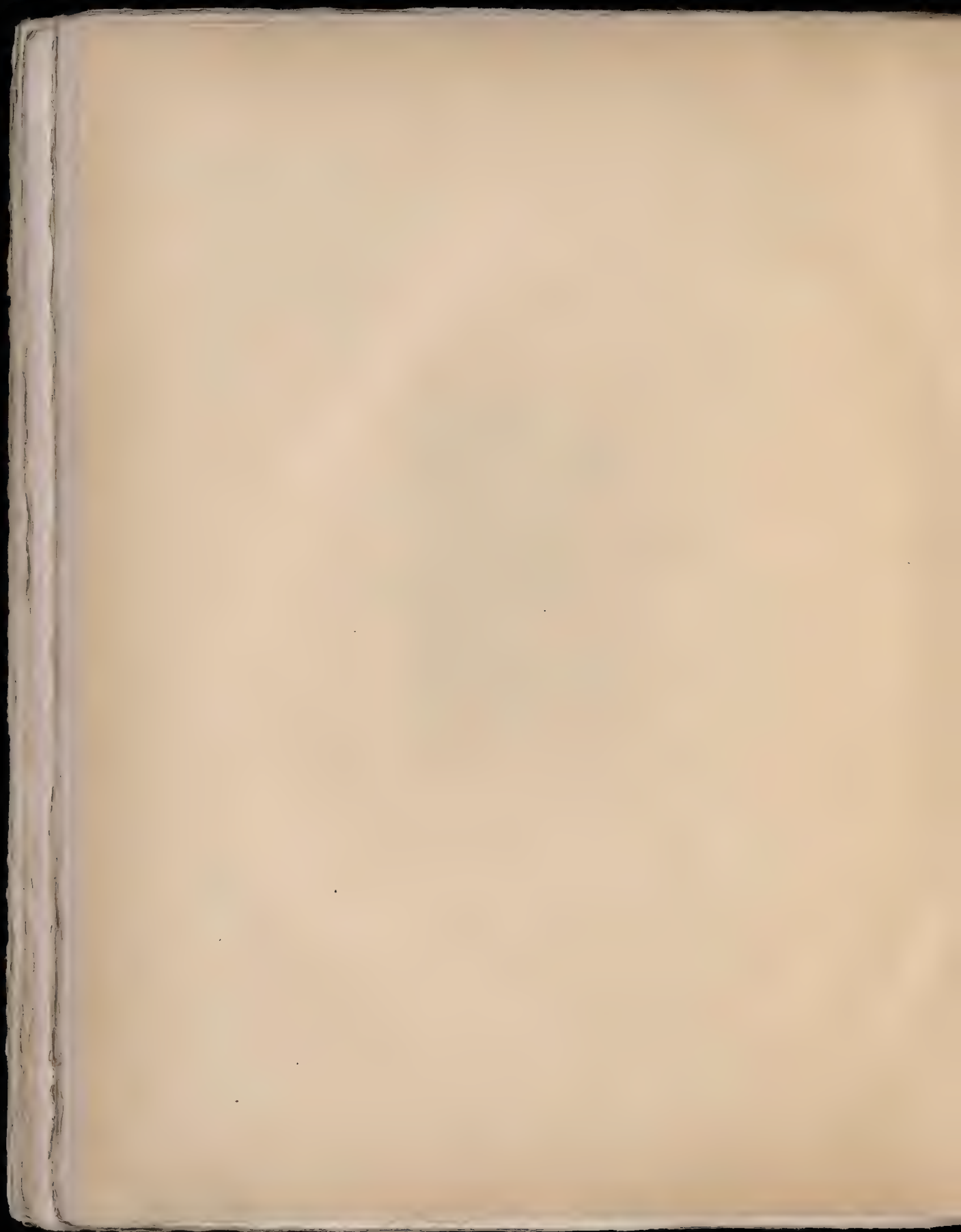
On the back of the first sheet are the arms of Francis Hastings, Earl of Huntingdon. The 10 last sheets, written later, are preceded by a miniature by another hand, representing Christ. On the border, are the arms of the Arundel family.

Height, 5 inches; breadth, 3 1/4 inches.













MINIATURES

74 — *Christ preaching in the fields*, surrounded by male and female Saints. At his feet are a peacock, rabbits, etc.

Milanese school, end of the 15th. century.

Height, 6 inches; breadth, 4 inches.

On the back, an ornamental sheet with a circular cartouch supported by dolphins. Drawn with the pen in blue on a bluish ground.

Italian school, end of the 15th. century.

Height, 3 3/4 inches; breadth, 2 1/2 inches.

75 — NINETEEN INITIAL LETTERS, taken from an antiphonary, placed together on three sheets.

In these letters, St. John the Baptist, St. Anthony, St. George, St. Sebastian, St. Anna, St. Lucia, St. Agatha, various martyrs, the instruments of the Passion, etc.

Italian school, end of the 15th. century.

Average dimensions of each letter : Height, 4 inches ; breadth, 10 inches

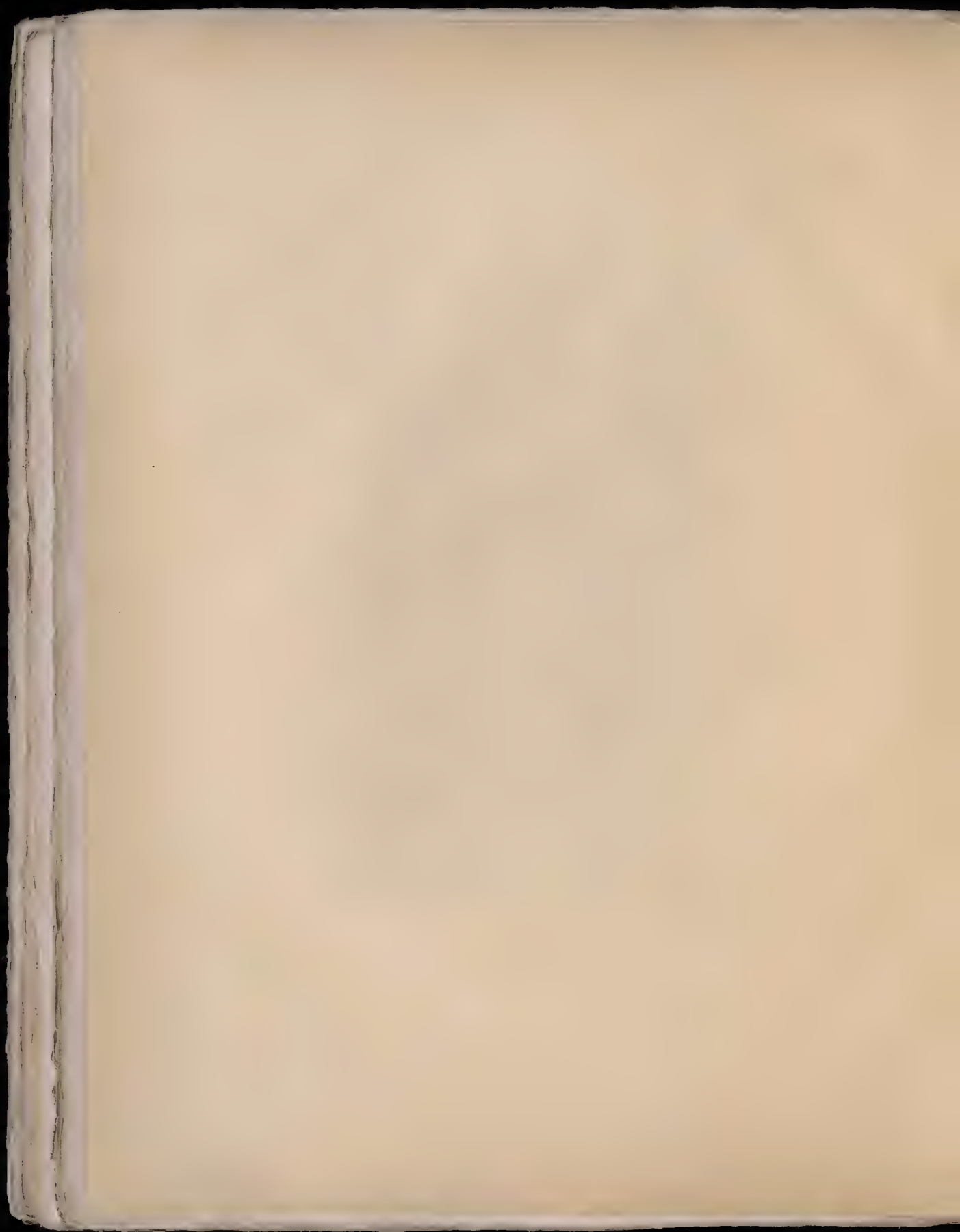
















76 — PAGE OF AN ANTIPHONARY, beginning of the Psalms, with the large initial letter *B*, containing a picture representing King David kneeling before God. This letter is surrounded by arabesques and borders with the words *Psalmus*, (*B*)*eat**us* *vir* and with little pictures representing St. John the Baptist, a Bishop and the Annunciation.

Italian school, end of the 15th. century.

Height, 1 5/8 inches; breadth, 1 1/2 inches.

77 — FRAGMENT OF A PAGE OF AN ANTIPHONARY with the initial letter *L*, containing the picture, half length, of St. Augustin, Bishop of Hippone.

Italian school, end of the 15th. century.

Height, 8 inches; breadth, 5 1/2 inches.



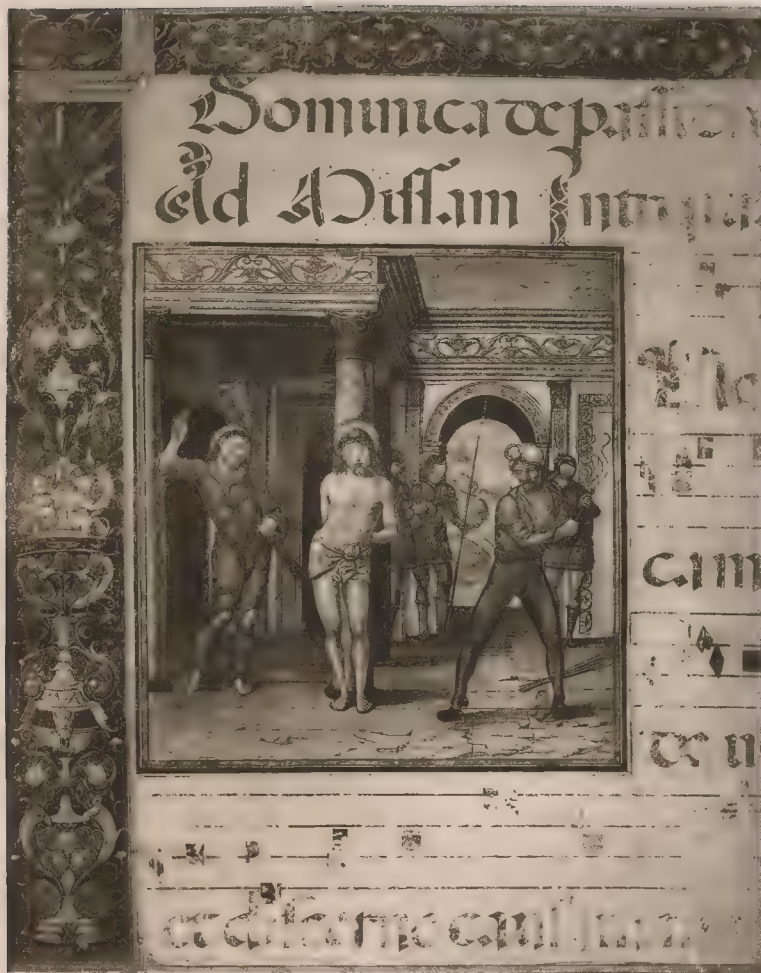












- 78 — FRAGMENT OF A PAGE OF AN ANTIPHONARY, with a large painting, representing the Flagellation, very ornamental borders, decorated with cupids, dolphins, flowers and arabesques, on both sides of the sheet.

Italian school, end of the 16th. century.

Height, 18 inches; breadth, 14 1/2 inches.

- 79 — PAGE OF THE SAME ANTIPHONARY, surrounded by a large border with foliage, flowers and arabesques on a red ground. Large initial letter *L*, painted in a gold ground.

Italian school, end of the 15th. century.

Height, 20 3/4 inches; breadth, 15 inches.

80 — FRAGMENT OF A PAGE OF AN ANTIPHONARY with the initial letter *O*, containing a painting representing the Nativity and the Annunciation to the Shepherds.

Italian school, end of the 15th. century.

Height, 6 1/2 inches; breadth, 7 1/2 inches.

81 — FRAGMENT OF A PAGE OF THE SAME ANTIPHONARY, with the initial letter *D*, containing a painting representing the Pentecost.

Italian school, end of the 15th. century.

Height, 6 1/2 inches; breadth, 7 1/2 inches.

82 — FRAGMENT OF A PAGE OF THE SAME ANTIPHONARY, with the initial letter *M*, containing a picture representing the Annunciation to the Virgin Mary.

Italian school, end of the 16th. century.

Height, 8 inches; breadth, 6 3/4 inches.

















83 — THE NATIVITY. Christ, who has just been born, is adored by the Virgin, St. Joseph and several angels. Through one side of the stable, entirely open, the fields are visible, and several shepherds, to whom an angel announces the birth of the Saviour.

Flemish school, beginning of the 16th. century.

Height, 10 inches; breadth, 7 inches.

84 — FIRST PAGE of the second book of the *Natural History of Pliny*, Italian translation by Landino, printed at Venice by Nic. Jenson, in 1476. It is surrounded by a wide and handsome painted border, with devices and emblems, the head of a warrior, cupids, animals, etc.

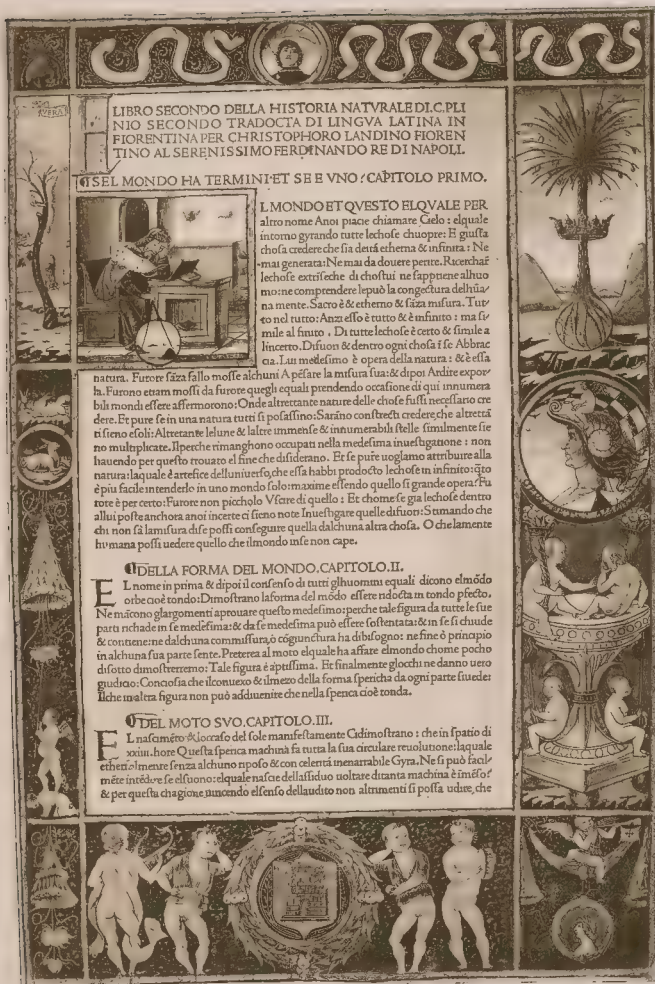
In the lower border, coats of arms surrounded by laurel wreaths, with four cupids playing various instruments.

The painted initial letter represents a savant, seated and reading.
Italian school, end of the 15th. century.

Height, 15 1/2 inches; breadth, 10 1/2 inches.



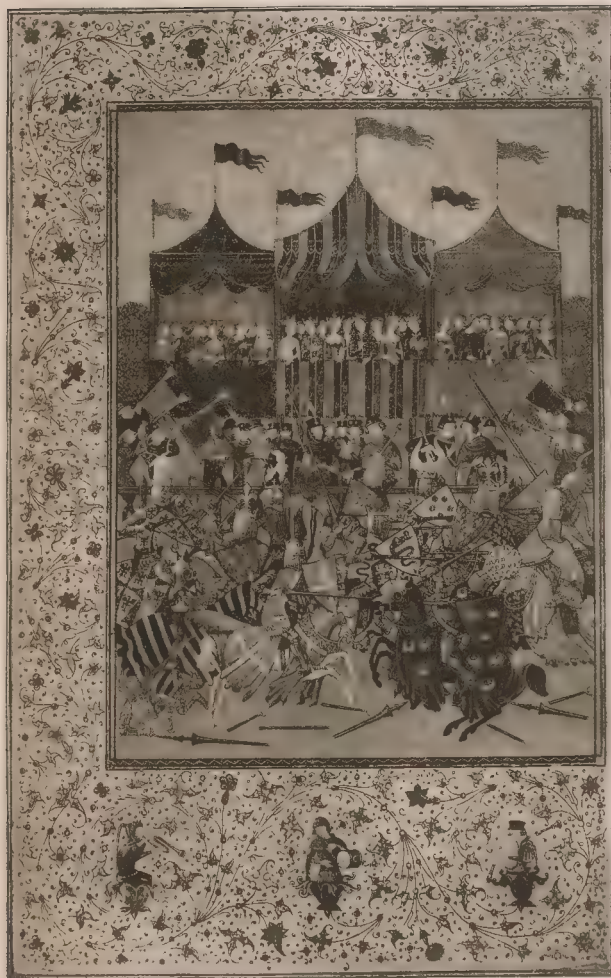


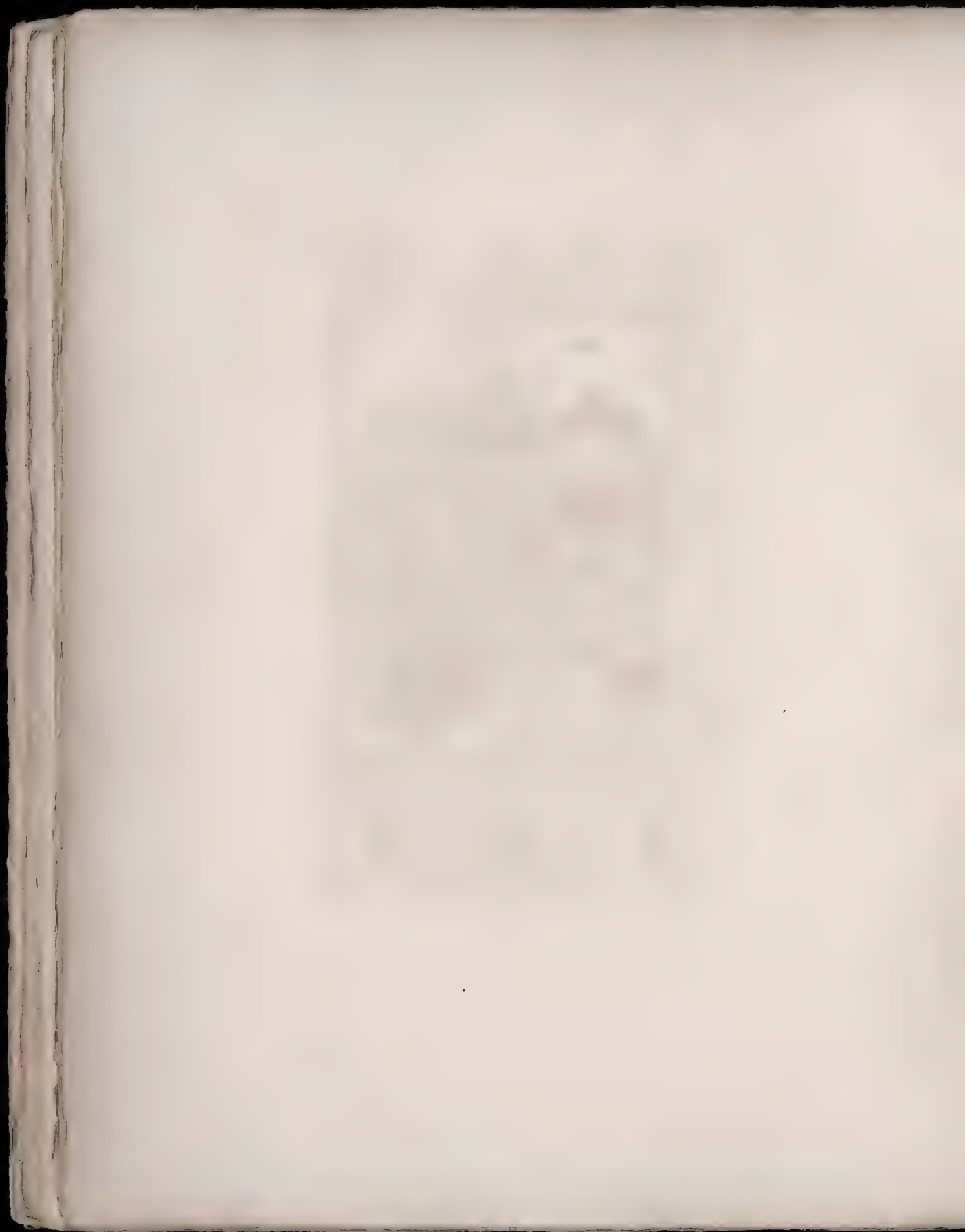












85 — TOURNAMENT SCENE. Eight knights, clothed in coats of mail, break lances in the lists. Beyond the barriers, the heralds, the juges and the trumpeters. In the back, on the stands are princes, princesses and other lords. Large borders, with foliage and grotesque personages playing various instruments.

Height, 14 1/4 inches; breadth, 8 1/2 inches.

86 — A FESTIVAL IN THE MIDDLE AGES. In a Gothic hall, fourteen personages, princes and princesses, take their repast, seated round a horse-shoe table. Two of the personages are on a throne surmounted by a dais. At the back of the hall are various serving men, musicians and men-at-arms. At one of the ends of the table, a peacock. Large borders with foliage, with personages playing various instruments.

Height, 14 1/2 inches; breadth, 8 1/2 inches.



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87 — EPISODES IN THE LIFE OF THE KING ST. LOUIS.

Eight paintings in compartments, disposed in the form of a frieze. Beneath each subject is a short explanatory text.

Height with the text, 4 inches.
Length, of the frieze, 11 1/4 inches.

